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OF

ILLUMINATIONS AND EARLY DRAWINGS

IN THE

BRITISH MUSEUM.

VIII Page XVI

EARLY DRAWINGS

AND

ILLUMINATIONS.

AN INTRODUCTION

TO THE STUDY OF ILLUSTRATED MANUSCRIPTS;

WITH A

DICTIONARY OF SUBJECTS

IN

THE BRITISH MUSEUM.

BY

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AND

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"Quale sit id, quod amas?"—*Ov. Rem. Am.*

Multæ terricolis linguæ, cœlestibus una.

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PREFACE.

THE Authors of this work do not claim to have done anything very meritorious beyond this: that they have occupied their spare time in examining and making alphabetical notes of the Illustrated Manuscripts, which so frequently come under their notice in the Department of Manuscripts in the British Museum. It has frequently been a subject of desire among the students of Mediæval and Religious Art that such a work were in existence; that no one has hitherto undertaken it, is perhaps all the more observable when it is remembered that, putting aside those visitors who are constantly searching out their pedigrees by the help of the Heraldic Manuscripts, by far the greatest number of Manuscripts examined by readers belong to what may be termed the ornamental division. Thanks to the Class Catalogue,—a lasting monument to the reputation of its designer,—the labours of artists in finding what they are looking for among our national treasures is far simpler now than it was ten years ago; and although absolute perfection is by no means arrogated to this

DICTIONARY, the object of the Authors will have been gained if its utility as a Comprehensive Guide Book and Cyclopædia, rather than as an exhaustive Catalogue or Index be admitted. It is only by the means of tabulation that the enormous extent of the collections in the British Museum can be comprehended. Thus it is here for the first time the artist learns that, for example, the nation possesses upwards of two thousand five hundred pictures relating to the history of Our Saviour, executed within a range of eight centuries, from A.D. 800 to 1600.

The thanks of the Authors are due to the Trustees of the British Museum, who have kindly permitted the illustrations which adorn this work to be obtained by photography from the Manuscripts themselves. The Authors also desire to record their sense of obligation to Dr. BIRCH for an account of the art of Egyptian Papyri, to Mrs. H. JENNER for much valuable assistance, chiefly in the branch of sacred art, and to two other ladies who have materially lessened the preliminary labours of preparation for the press, which are necessarily so great in a work of this kind.

December, 1878.

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DESCRIPTION OF THE PLATES.

Plate I. ALEXANDER AND THE ELEPHANTS. — From a French Manuscript (Royal 20 B xx, f. 82 *b*) of the Life of Alexander the Great, written in the fifteenth century, containing a large number of half-page miniatures with illuminated borders. The plate is of the same size as the original, which illustrates a chapter headed *Comment on presenta au Roy Alixandre grant quantité d'Ollifans.* The king, dressed in a robe of cloth of gold lined with fur, and wearing a gold crown and red stockings, sits on a golden chair, resting his feet on a blue and gold cushion with red tassels. The courtier on his right wears a blue robe lined with brown fur, and the one on the left a red robe lined with white, the first having a gold chain, and the other a green belt and purse. Of the figures behind the king one wears red with white fur and a pink cap, and the other green with a black cap. The *gens du pais* kneel and present the *Ollifans*, and are dressed the one in a blue tunic and the other in a green. The elephants are white, with shading, and do not very much resemble the animal as it is at present known. The very green grass is covered with very distinct flowers, and on a very stone-coloured rock in the background there is a very green tree. The sky is painted blue, but the transition state between a real landscape background and the diaper work of earlier dates is shown by the stars being placed at

regular distances over it. The border is composed of fine black lines, with gold leaves, and a few blue and green arabesque leaves at the corners. This picture, with its delicate modelling of the faces, its vivid yet not inharmonious colouring, gives a good instance of the French fifteenth century style of illustration, so common in the case of Romances, Bibles, and Chronicles; a style which, beginning actually in the latter part of the fourteenth century, continued with little improvement or alteration to about the year 1450.

Plate II. THE APOCALYPSE. — From a French Manuscript (Add. 17,333, f. 27 *b*) of the Apocalypse, written in the fourteenth century, containing the Latin text with a French translation. The plate, which is very slightly reduced, is one of a regular series illustrating in detail the whole book, and occupying the greater part of every page. The verses accompanying the picture are from Rev. xiv. 17, 18: "And another angel came out of the temple which is in heaven [see left hand top corner of picture], he also having a sharp sickle. And another angel [middle of picture] came out from the altar [right hand of picture], which had power over fire; and cried with a loud cry to him that had the sharp sickle, saying, Thrust in thy sharp sickle, and gather the clusters of the vine of the earth [left hand of picture]; for her grapes are fully ripe."

The temple is apparently of red brick with a lead roof (blue), and the angel coming out of it wears a blue tunic and a red upper robe, and has brown wings. The other angel wears a purple tunic and a blue robe lined with red. His wings are green, tipped with black. The altar has a frontal tinted with purple. The background is a diaper of two shades of a deep red purple or claret colour. The book contains excellent specimens of the French style of drawing. The colours are more opaque than those in English drawings

of the same date, but they are not so opaque as those of the regular body-colour miniatures, and though gold-leaf is used, its use is but sparing. The drawing throughout the book is vigorous and bold, and the grotesque monsters that represent the Beast or the Dragon of the Apocalypse show a striking amount of imagination, and a strong appreciation of the spirit of that wonderful book.

Plate III. ST. CHRISTOPHER.—From an English Manuscript (2 A xxii, f. 220 *b*) of the thirteenth century, containing the Psalter, Canticles, etc., probably written for the Abbey of Westminster (as appears by the prominence given to the Feasts of Saint Peter and Edward the Confessor in the Calendar, which is according to the Benedictine use). The present plate, which is slightly reduced in size, is from one of five fourteenth century pictures—not improbably designs for stained glass—drawn on some pages originally left blank at the end of the volume. The drawing is bold and firm, and the thick black lines used appear to have been intended to mark the places for the leading of the glass window. There is very little colour used, and that merely in occasional shadings of transparent tinting. The under garment of the Saint is tinted with brown, the upper with green; that of the Infant Christ is also tinted brown while His nimbus is blue, and the faces of both washed with a dull red. There is a slight wash of brown over the lines that represent the water. The edges of the book have been carelessly overtrimmed in former days by a bookbinder, who has thus cut away part of the foot of the figure, but otherwise this beautiful picture (and indeed the whole book) is in perfect condition, and represents one of the finest periods of English drawing.

Plate IV. DANTE'S PURGATORIO.—From an Italian Manuscript (19,587) of the *Divina Comedia*, written in the fourteenth

century, possibly within the lifetime of the author (who died in 1321). The picture represents four subjects combined :

1. Virgil and Dante going to meet Cato on their emerging from the Inferno. (Of this group Virgil only with head upraised, is contained in the picture.)

2. Dante, at Virgil's hint, *con parole e con mani e con cenni*," kneeling to Cato.

3. Virgil restoring to Dante's face *quel color che'l Inferno mi nascose.*

4. Virgil gathering flowers and girding Dante with them.

O maraviglia ! che qual egli scelse,
L'umile pianta, cotal si rinacque
Subitamente là, onde la svelse.

The figure of Dante is repeated three times. He wears an under tunic of a yellowish brown, with a sleeved coat of blue and cap of the same. In two cases he stands, and in the first group he kneels. Virgil is dressed in a blue tunic surmounted by a yellow-brown mantle lined with blue and white fur, and wears a cap and tippet also of fur. In one group he is walking with Dante; in the second he presents the kneeling poet to Cato; in the third he is putting his hands on Dante's face ; in the fourth he is stooping to gather flowers ; and in the fifth he is putting a wreath round Dante's waist. Cato, who occurs only once, wears a yellow-brown tunic and a blue toga. He follows, as to his head, the description given in the poem :

Lunga la barba, e di pel bianco mista
Portava a' suoi capegli simigliante,
De' quai cadeva al petto doppia lista.
Li raggi delle quattro luci sante
Fregiavan sì la sua faccia di lume
Ch' io 'l vedea come'l sol fosse davante.

These *quattro luci sante* (symbolising Prudence, Justice, Fortitude and Temperance, cf. *Purgatorio*, Canto xxxi.) are

so placed as to form a nimbus round Cato's head, consisting of a blue ground with straight gold rays. The whole picture (or combination of pictures) is remarkable for graceful drawing and for exquisitely delicate colouring, as are all the many illustrations in this particularly fine copy of the strange and beautiful poem, though of course there are many pictures in the first part of the *Comedia* which, from the nature of the subjects treated, partake more of the horrible than of the beautiful. Besides being a good example of the best style of fourteenth century Italian drawing, this picture gives an excellent instance of the curious custom, so common in early illustrations, of grouping a number of events into one harmoniously arranged picture.

Plate V. SAINT GUTHLAC THE HERMIT.—Two medallions from the well-known Harley Roll Y 6, which contains no less than eighteen such pictures of the life and death of Saint Guthlac, the Hermit of Crowland. The style is of the early twelfth century, and from the boldness and precision of the lines, which are in a dark brown *bistre* ink, there is a general belief that the illustrations were originally designed for painted glass. In the first of these we see the ancient and important rite of tonsure conferred upon Guthlac at the monastery of Repton, in Derbyshire (*Guthlacus tonsuram suscipit apud Rependune*) by the Bishop (*Episcopus*) Hedda, of Winchester, A.D. 676-705, in the presence of an Abbess Ebba (*Ebba abbatissa*). This beautiful group is worthy of close examination; the central figure of Guthlac is artistically balanced by the Bishop vested and holding his staff and shears, and attended by his deacon holding the Service book reverently in his surplice on the one side, and on the other the venerable Abbess attended by two of her nuns. The dark parts of the cushioned seat are tinted of transparent green. The Saxon architecture and the dress thrown over a beam are of interest.

In the second compartment we may draw attention to the Saint, who is being conducted in a punt over the fens to the deserted island of Crowland (*Vehitur Guthlacus Croilandiam*) by his friend and companion *Tadwinus*, who is using a paddle, while the attendant at the prow is using a pole to assist in propelling the vessel to the bank, the vegetation of which is here indicated by two elegantly drawn trees of conventional foliage. In the green tinted shallows below the boat five fish are seen disporting themselves; the swelling sail overhead, the mast, the yard, the pulley ropes, the anxious look of the faithful Tadwine, who evidently is in command of the pilgrimage, and above all the serene countenance of the Saint, who with book in hand, and upcast gaze, evidently is thinking of other things, combine to form one of the most beautiful illustrations of the life of our forefathers in this land.

Plate VI. THE CRUCIFIXION OF JESUS CHRIST.—From a Greek Manuscript (Harl. 1810, f. 205) of the four Gospels, written in the twelfth century, containing a large number of miniatures of subjects taken chiefly from the life of Our Lord. The photograph is of the same size as the original, which appears as illustration to Saint Luke xxiii. 33, and is headed by the Greek title ἡ σταύρωσις. The picture is of the common form representing the crucifixion, with the Blessed Virgin and Saint John standing beside the cross. The figure of Our Lord is painted as of a somewhat swarthy complexion, with dark hair and beard, and is fixed, with the feet nailed apart, to a dark brown cross, which has the lower short transverse piece (for the feet) noticeable to this day in the *icons* of crucifixion used in the Oriental Church, as well as a similar transverse piece above for the title. The cincture is of a white gauzy material, and the nimbus of gold with a red cross. The two other figures wear tunics or under robes of dark grey with an upper garment of a deep rich crimson; that of the Blessed Virgin being of the shape of the conventional

wimple or veil, covering the head, so general in the Byzantine style of art. The nimbus is in each case formed by a circular red line. The upper background or sky is a plate of plain burnished gold, and the buildings in the lower background are of a yellowish brown, pierced with black windows, and surmounted by a low pitched roof of red tiles, and the ground on which the cross and figures stand is partly brown rocks and partly green grass. The whole picture forms a good typical instance of the usual Oriental treatment of the subject.

Plate VII. The Resurrection of Jesus Christ.—From a series of cuttings from a German Manuscript of the thirteenth century (17,687 f. *o*), consisting of pictures of the life of Christ. The plate is nearly of the size of the original, in which the figure of Our Lord is clothed in a purple robe lined with green; the hair and complexion are dark, and the nimbus is blue, with a white cross. The flag has a band of blue between two bands of red. The angel wears a white tunic shaded with blue, under a green robe, his wings are red and his nimbus blue. The soldiers wear blue steel mail, and one of them has a red shield. The tomb is grained to represent marble with red veins, and the lid similarly represents green marble, the one having a rim of blue and the other of red. Such grave clothes as are visible are white with the shadows in blue. The background is of plain burnished gold, and the ground round the sepulchre is dark green. The plate includes two borders, the one blue at the sides and pink at the top, the other green at the sides and red at the top and bottom. In the original there is yet a third border of burnished gold. The drawing, though of German origin, does not represent any peculiarly German style, but is rather of a type common to many nations at this period, although the Germans, always behind their age in matters of refinement and art, retained it to a later date than most people.

Many of the features are distinctly Byzantine; the colouring is the most definitely German point, being crude and hard, and lacking the harmonious blending so characteristic of French art.

Plate VIII. SAINT LUKE THE EVANGELIST.—From a Manuscript (Harl. 2970, f. 3 *b*) executed in Germany in the twelfth century, containing the Gospels for Sundays and Festivals throughout the year. This plate, which is of the same size as the original, is taken from one of four which precede the text, and represent the four Evangelists. The figure of Saint Luke, wearing a purple tunic and blue toga, is seated on a red cushion placed on a seat of red masonry with bands of gold. His nimbus is gold bordered with red, as is also the band across his breast, and his desk has a twisted red column with fillets of gold. The background to the figure is green, and the curtain as well as the vellum on the desk are of white shaded with green. Within the arch above, on a blue ground, is the symbol of Saint Luke, a winged ox, with a dull red body and purple wings. The pillars have blue shafts, each with a double abacus and plinth of gold, and gold rolls at the tops of the bases. The acanthus leaves of the capitals are red and blue. The mouldings of the arch are red and green on a black ground, between two flat bands of gold. The buildings within the spandrils of the arch are apparently painted to represent brick or red sandstone. This picture is a good example of a style which, founded upon early Byzantine models and modified by the artistic revival among the Franks in the Carlovingian period, was retained in Germany till a comparatively late date, and was more especially applied to pictures of the Evangelists. It will be interesting to compare the latest Greek pictures with such as this to see how very little the "unchanging East" has departed from those original models once common to all Christendom.

Plate IX. THE ANNUNCIATION.—From a Book of the Hours (Sloane Manuscript, 961, f. 13), written in France late in the fifteenth century. This plate, which is slightly reduced in size from the original, is taken from a picture or group of pictures heading the service of Matins in the Hours of the Blessed Virgin. The principal picture, which represents the Annunciation, is very commonly to be found in this position, but the supplementary pictures, representing the meeting of Saint Joachim and Saint Anne, and the Nativity and Presentation of the Blessed Virgin, are not so often found. The figure of Our Lady in the larger compartment is clothed in blue, the high lights being worked in gold. The angel wears a golden dalmatic, embroidered with red, over a white alb, and has blue wings with gold shading. The baldachino is blue, with gold fleur-de-lys, and the curtains have a red and green lining. The desk is brown, and the background of wall is of a dark neutral tint, while the dove is white with gold rays streaming from it. In the picture at the side of this, the Virgin, as a child, dressed in blue, meets the High Priest (in a red cope over a red and gold dalmatic, and a white mitre) at the top of the fifteen steps of the temple, and her father and mother, the one wearing red and the other blue, stand at the foot of the steps. The picture to the lower left of the page shows Saint Joachim and Saint Anne, the parents of the Blessed Virgin, embracing each other as they meet at the Golden Gate of Nazareth (see p. 42). Saint Joachim wears a grey tunic and red mantle, and Saint Anne a grey tunic and blue mantle. The gate is painted with gold upon yellow, and the houses beyond, showing red roofs, appear over a dark neutral tint wall, across a blue moat. The last picture shows Saint Anne in bed, wearing a red night-dress and white night-cap or veil. Two maids in blue and grey dresses are preparing to wash her infant daughter in a wooden tub. The hangings and coverlet of the bed are blue lined with red, and embroidered with gold. In every case where a

nimbus is worn it consists of a circular gold line around the head, and all the high lights are put in with gold paint; while the architectural border surrounding the whole is coloured with gold paint or powder. The only gold-leaf used is in the initial letter, which lies on a gold plate, and is coloured red and blue with fine ornamentation in white. This picture is a good example of a type very common in French and Flemish Books of Hours in the end of the fifteenth century. The present example is of about average excellence, and shows the usual late treatment of the subjects very fairly. For further information respecting Books of Hours and their contents, see Introduction, p. xxxix.

Plate X. THE VIRGIN AND CHILD.—From an English Manuscript in the Royal Library (2 B vi, f. 12 *b*) of the early part of the fourteenth century, containing the Psalter, etc., with a number of coloured drawings of scenes from the life of Our Lord, together with the martyrdoms of Saints Alban, Amphibalus, Edmund, and others prefixed. The book belonged to the Abbey of St. Alban, in Herts, to which it was given by Brother John de Dalling, with the permission of John, Abbot of that monastery, where it was kept in the little aumbry in the choir, as appears by a note on the fly-leaf. In the present plate, which is slightly reduced in size from the original, the Blessed Virgin, clothed in a brown-tinted robe lined with green, wearing a jewelled crown and holding a red sceptre, is seated on a red and green throne, apparently of carved masonry, and holds in her arms the Infant Christ, dressed in a green tunic with a purple robe. The background within the arch is of a somewhat hard blue, the pillars are red, and the rest of the stone-work seems intended to be of the colour of Caen stone, while the spandrils of the arch are of a light chocolate colour, with a pattern in white, the whole being enclosed in a green frame. The faces are tinted with red. This picture represents one of the latest instances of the

early English school of coloured drawing. The treatment and *posé* are according to early style, and the colours are partly transparent and partly opaque, the former greatly predominating and showing the pen-drawing beneath. In other pictures in the same book the opaque colours are entirely wanting, the drawing being executed with the pen, and merely washed or shaded with the brush.

Plate XI. THE CRUCIFIXION OF JESUS CHRIST.—This plate is taken from the Cottonian Manuscript (Titus D xxvii, f. 65 *b*). It is a good specimen of the fine free-hand drawing of the Saxon period, about the beginning of the eleventh century; in all probability drawn by the Abbot Ælfwine, of New-Minster, at Winchester, who has written over the cross the lines:

Hec crux consignet Ælfwinum corpore, mente;
In qua suspendens traxit Deus omnia secum.

The picture refers to a prayer to the cross, inserted in a previous page of the Manuscript. The crucified Saviour wears round his loins a cloth, the folds of which reach to the knees. The feet, which are apart, not crossed as in later representations, rest upon a projecting corbel of rectangular form. Saint Mary and Saint John the Apostle stand beside the cross with uplifted heads rayed about with a beaded or dotted nimbus, while that of the Saviour is disklike with a cross *pattée* and studs or dots of pale blue (hardly seen in the photograph) upon its inner circumference. Beneath are trefoiled flowers; and above is the Hand of the Almighty Father issuing from the clouds in the act of pronouncing a blessing, and pointing to the tablet fastened to the upper part of the cross, which is inscribed with the usual sentence, *hic est Ihesus Nazarenus Rex Iudeorum.* The most interesting parts of this fine picture are the classical treatments of the sun and moon, in the field above the arms of the cross, here personified

as two three-quarter-length figures, draped, each holding a flaming torch or lamp of shape like a horn or cornucopiæ. The sun, depicted as Phœbus, has an antique crown of five radiating points upon his head; in his right hand he grasps a full-orbed disk inscribed "Sol." The corresponding figure of the moon has the horns of the crescent moon upon her head for a crown, the word "Luna" being written between the asps. This imitation of a classical style of representing the heavenly bodies is found frequently in the Utrecht Psalter and in many other illustrated Manuscripts of the period embraced between the eighth and the eleventh centuries.

Plate XII. A TOURNAMENT.—From a Manuscript (24,098, f. 23 *b*) of the late fifteenth or early sixteenth century, written in Flanders, and consisting of miniatures cut from at least two different books. The present plate is of the same size as the original, and forms the illustration to the month of June in a calendar. In the foreground are two knights fighting with swords. They wear steel-blue armour with long plumes, and the horse of the one has red, and of the other green, trappings. Two serving men, one in red and dark blue and the other in yellow and light blue, stand by with long poles, apparently to prevent the combat from becoming too serious. Further back, two knights are tilting with lances across a barrier. In the background appear the crowds of spectators, with a raised "grand stand" for the more important of them, and the windows of the dark grey fortress behind them are crowded with figures. The houses in the distant street have red tiled roofs, but the grander buildings nearer at hand are apparently of grey stone roofed with blue lead. The border (gold paint on blue) contains ornamentation copied from the stone tracery of the period, with a little picture of a grotesque mock-combat. The whole execution shows the utmost delicacy of touch, as well as great artistic power and knowledge of perspective and colour. The picture is a good instance of the

latest period of illumination, when art was just emerging from the conventionalities of mediævalism, and pictures were beginning to exist which bore a real likeness to the scenes intended to be pourtrayed. The rest of the plates of the volume are of similarly beautiful execution. It is conjectured that some of them are the work of Gerhard Hoornbach, and it is curious that another Manuscript (Add. 18,855) contains several pictures exactly resembling some of these, except as to size, these being very much smaller.

In this series of twelve pictures, an endeavour has been made to give typical specimens of the styles of drawing and illumination obtaining in various countries at different times, so far as the very limited number of plates at our command could represent them. Thus the illustrations may be classified as follows:

Of the Greek style, plate VI. represents the kind of illumination in vogue in the twelfth century, the period of the best art, in that empire.

Of the English style, plate XI. shows the slightly tinted drawing of the eleventh century.

Plate V., the same of the twelfth century.

Plate III., of the thirteenth century.

Plate X., the illumination, or rather coloured drawing of the fourteenth century.

The French style of illumination is represented by plate II. of the fourteenth century, plate I., of the early fifteenth, and plate IX., of the late fifteenth century.

Italian art, in the illustration of Manuscripts, finds a place in this collection in plate IV., an early example of beautiful design in the best style, and of the best period. This, although considerably coloured, does not belong to the well-known class of Italian illuminations which have heavy body-colour or *tempera* freely laid on in large surfaces.

The German style of illumination contributes two pictures to the series, plate VIII. of the twelfth century, and plate VII. of the following age.

The Flemish style is well represented by Plate XII., a specimen of the elaboration of pictures of the late fifteenth or early sixteenth century.

The photographic reproduction of coloured pictures really results in a kind of translation from varying colour to varying shade of pigment, which, by the working of the autotype process, is really a permanent substance, of the nature of printing ink, and quite as durable. But by whatever process the photographic picture be committed to paper, colour in the original object is translated into a tone or shade in the photographic engraving. The shade, however, does not always correspond with the tint: for example, blue becomes white in photography; yellow and red, black; gold leaf, green, brown, purple, and secondary colours, generally of a neutral or middle tint; black and white alone preserve their originality. This is owing to the varying powers of refraction possessed by colours. It is only by painting the original picture in monochrome, that is, graduated tones of the *same* colour, generally black (a method now not unfrequently adopted by artists with an ulterior view of having their work reproduced by photography), that this shifting of the shade, or depth of tone, according to the refrangibility of different colours, can be successfully avoided. These remarks, therefore, must be borne in mind by the reader when examining the illustrations in the following pages of this work side by side with the foregoing description of them.

INTRODUCTION.

THE want of a handy DICTIONARY to the artistic and antiquarian treasures contained in the illuminated Manuscripts preserved in the Department of Manuscripts in the British Museum, has long been felt by all who have had occasion, whether for the gratification of the pleasure to be derived from the contemplation of these wondrous pictures, or in their pursuit after knowledge of the contemporary arts which these illustrations afford, to visit the valuable and comprehensive collections belonging to the nation, and now deposited within the walls of our Scientific University, the British Museum. It is from a desire to assist such enquirers, to direct their research, and to lighten their labours, while by no means desiring to anticipate the proper formation of a detailed and exhaustive Catalogue of the subject which may be gleaned by a systematic examination of a collection of nearly a thousand Manuscripts adorned with miniatures and illuminations, that it has occurred to the authors of this present work to examine carefully, and in accordance with a regular

plan of arrangement first laid down, almost the whole number of these works of art, omitting only such books as, from the lateness of their date, the manifest inferiority of their execution, or the unprofitable nature of their contents, were found unnecessary to be indexed, lest the bulk of the work we had proposed to execute should be swelled beyond fairly tractable limits.

Before defining the exact objects which this work is intended to achieve, it will be necessary first of all to give the reader some general information respecting the preparation and History of Manuscripts, and the composition of the national Library in which these works are contained. Every student of early and Mediæval art, whether Biblical, Liturgical, or purely literary, as well as all those who practice the rapidly improving methods of reproducing illuminations, are, or should be, fully aware of the existence in our Museum of numerous and unequalled examples of the subjects they require to examine, compare, or reproduce. But until the preparation of the present work, which, it is hoped, will supply them and others who follow kindred pursuits, with the means of finding the exact picture, the particular style, or the peculiar school of native workmanship which may be required, no specially adequate means was in existence for their help: and the student was forced to rely upon such information as he could gather from catalogues, excellent in their nature, it is true, and of great value to the general body, but (inasmuch as they were prepared from other points of view) unqualified to give complete indication of this

special object of search. In other cases the artist-student was compelled to rely upon his good or bad fortune in wearily wading through the numerous catalogues and separate indexes which have been prepared for the individual collections, in the hope of finding anything which could assist him towards the attainment of his object. The Department of Manuscripts, indeed, possesses a catalogue devoted to Illuminated Manuscripts; but as one entry only is allotted to each volume of Miniatures and Illuminations, no attempt is made to point out individual pictures, much less to indicate subordinate objects of interest, such as implements, weapons, costumes, buildings, and other details or attributes of which those pictures consist. Hence, while that catalogue, by no means to be slighted, may be taken in hand by the more general enquirer first of all, the authors of the present work trust they will be allowed to have advanced materially in the direction pursued by the attentive and eager artist of modern days, who is now by means of this work for the first time enabled to turn immediately to his especial subject, and save alike his time and patience. At the same time the benefit is not small that has been rendered to future enquirers by the simple fact that many most valuable, or even unique Manuscripts of the choicest and finest art, and of the rarest antiquity, need not now be subjected unnecessarily to the imperceptible injury of being handled and turned over by inexperienced fingers, in the search for, say, a saint with a particular emblem, an ecclesiastic with a particular robe, or a border with a distinctive style of treatment.

It has been stated by a well-known writer, that two of the greatest difficulties which appear to beset the literary student at the British Museum "are, first, the want of knowing the number and contents of the catalogues placed for his use; and secondly, to which of these he can turn with the best chance of finding the information he seeks; and this more particularly applies to the Manuscript collections, which are very numerous, with a separate catalogue to each." Although this was written before the preparation of the Classed Catalogue, which has in many cases superseded this statement, it is nevertheless perfectly correct as regards the detailed account of the illuminations and pictures which the authors here describe.

The actual number of manuscripts stored up in the British Museum, at the time of writing this work, is upwards of fifty thousand. The Sloane Collection, which owes its origin to the energy of Sir Hans Sloane, Baronet, of Chelsea, contains four thousand one hundred volumes. The Cottonian Collection, of nine hundred very choice manuscripts, comprehends a vast repertory of literature and art. These were collected by Sir Robert Cotton in the early part of the seventeenth century. The numeration of this library is not by a series of Arabic numbers as in most of the other collections, but by the names of the twelve Cæsars, to whom are added the celebrated historical personages Cleopatra and Faustina. This arises from the fact, that in the original library fourteen bookcases, each presided over by the tutelary bust of the personage referred to, contained the volumes,

and gave their names to the books therein deposited. This nomenclature was not cancelled when the library was rearranged, although the relative position of the volumes is not now kept up. The Harley, or Harleian Collection, comprises seven thousand six hundred and thirty nine Manuscripts originally belonging to Robert Harley, Earl of Oxford, eldest son of Sir Edward Harley. The Royal Library, called also "Old Royal," was founded by King James I., and contains nineteen hundred and fifty volumes; among them being a large series of richly illuminated chronicles of great size and beauty. These four collections mentioned above were acquired by the British Museum at the time of its foundation in 1753.

The subsequent additions, larger undoubtedly in point of number, yield to these in beauty and rarity. They are:—the Lansdowne Collection purchased in 1807 from the representatives of William Petty, first Marquis of Lansdowne. This collection amounts to twelve hundred and forty-five volumes. The Hargrave Library, principally books relating to law, was purchased in 1813 from Francis Hargrave, Esq., Q.C., a well known lawyer. The collection numbers nearly five hundred volumes. Another collection of value and importance is that known as the Burney Library, five hundred and twenty-four Manuscripts of various classes purchased for the nation in 1817 at the death of the collector, the Rev. Charles Burney, D.D. Many of these volumes are rare copies of classical authors. The collection made by king George III., and presented by George IV. in 1823,

amounts to four hundred and thirty-eight volumes, the volumes of Manuscript were added to the Department of Manuscripts in 1840, and is now known as the "Kings" Collection, in contradistinction to the Royal Collection already mentioned.

The Arundel Collection takes its name from Thomas Howard, twenty-third Earl of Arundel, whose Manuscripts were originally divided between the Royal Society and the College of Arms, but in 1831, those which had been in the possession of the Royal Society were acquired for the British Museum. They amount to five hundred and fifty Manuscripts of select beauty and interest.

The Egerton Library of Manuscripts derives its origin from the bequest, in 1825, of a small collection of volumes and charters by Francis Henry Egerton, eighth Earl of Bridgewater; he also left a considerable sum of money to be invested for the augmentation of this collection, which has now reached the number of two thousand five hundred and fourteen Manuscripts. The fund was increased in 1838 by a bequest of the Right Hon. Charles Long, Baron Farnborough, a man of considerable taste, and called the "Vitruvius" of his age.

The Additional Collection receives all Manuscripts purchased by the Trustees of the British Museum, or presented to them since the foundation. Its numeration commences at 4101, where the Sloane Collection, already spoken of, terminates. The present number of these Manuscripts is upwards of twenty-six thousand seven hundred, numbered consecutively from 4101 to 30,864.

Of the enormously varied nature of the contents of these Collections it would be impossible to give the reader any useful notice within the bounds of the pages here at disposal. Those who desire to obtain more close acquaintance with this subject will have no difficulty in consulting the numerous Catalogues of them which have been prepared from time to time. The prefaces of these Catalogues contain much that is of great interest to the bibliographer and librarian. The Classed Catalogue, however, which in its present transitional state consists of the entire collection of separate Catalogues, cut up and arranged in subjects, deserves a passing notice, for it is undoubtedly a successful attempt to bring to a practical issue a work, which has hitherto been as much an object of dread as of desire, to all to whose appointed lot the management of libraries of Manuscripts has fallen: dreaded, because they alone can rightly estimate the extent of labour such an undertaking involves, and the difficulties of minutely critical subdivision, which, indeed, increase in proportion to the progress of the work; desired, on the other hand, because the advantages of such a work as a Classed Catalogue are only too patent, not only to those whose life and labour is, so to speak, bound up with them, but to all alike whose needs or fancies impel them to consult its pages. Of the transcendent merits of a preliminary Catalogue of the entire series of Manuscripts that we, as a nation, possess stored within the walls of the British Museum, a Catalogue, let it be remembered, arranged according to subjects, and not merely a capricious enumeration according to date of acquisition,

or size of volume, as all former Catalogues have been, we leave those who visit the British Museum to judge for themselves, when they inspect the boon provided for them by the energies of the department. Although but lately prepared, upwards of one hundred large folio volumes bound in red and green and blue, each colour not without a signification, stand before our view, and mutely, but not less eloquently, call upon us to praise the efforts of Mr. Bond who first started the work, and whose immediate superintendence throughout has conduced so much to the successful completion of a task that has produced the largest Catalogue of Manuscripts in the world.

The mere statistics of this Catalogue, although we do not pretend to say much on this point, are sufficiently formidable. Upwards of forty volumes, duplicates of the older Catalogues, have been cut up and distributed as the component portions of the new one ; so that whereas a reader in search of a Bible, let us say, or a political tract of a given date and country, would have been constrained to wade through twenty separate volumes of Catalogues, he now simply has to look at one, and that one so constructed as to limit his research to a few pages at most. Roughly speaking, upwards of a hundred and fifty thousand separate articles, in most cases representing distinct Manuscripts, appear to have been entered into the new Catalogue. This method of cutting up and re-arranging has thus produced a preliminary Catalogue, embracing under separate heads and in separate volumes every species of Manuscript

literature; while a handy volume of index, containing the tabulated contents of the series and itself extending to a hundred pages, points to that individual member of the series in which will be found the object of research. It will also be evident to any one who glances over the pages of the Catalogue that several of the classes, those for instance containing Bibles, Classics, and History proper, have been carefully worked over, every Manuscript examined, different editions of the same treatise noted, errors of original description rectified, and all the newest canons of the palæographer brought to bear upon them. Others, it is true, yet await this stage of adornment.

Not a single ramification of ancient and mediæval literature is unrepresented in the pages of this Catalogue. As regards our own land, the number of Manuscripts to be ascribed to a period anterior to the Norman conquest is very considerable, not a few divide by the date of their origin the span of years that compose our era. The number of so called Anglo-Saxon, or rather early English Manuscripts, consisting principally of Bibles, Liturgies, Theology, Chronicles, and a few Scientific treatises, is very tolerable when we consider their remote antiquity, and the perils by fire and water which they have only too frequently undergone. Of Greek, Abyssinian, and many Oriental languages,[1] the representatives we possess are especially numerous, and comprise examples of the best class. But in Latin, Norman, and later French, and English, the store is well-nigh inexhaustible. Even out-of-the-way dialects,

[1] The Oriental MSS. are not included at present in the Classed Catalogue.

like the Cornish, the Venetian, the Catalan, the Provençal, and the Illyrian occur, while the Irish, the Welsh, and the Icelandic may be numbered almost by their hundreds.

In the Classed Catalogue, of course language is to some extent subordinate to subject-matter. Hardly one branch of science or literature in which our forefathers took delight fails to be represented, whether we study them in their sterner moods of Theology and History, or their biting sarcasms and exaggerated diatribes in prose or verse against the Religious Orders, their poetical fancies in neatly measured rhyme, their intrepid yearning after the unknown, their intrigues of state, or their eagerness after discovery. So great a mass of matter throwing a new light upon each and every of these phases of national character is piled before the reader in a fair state of order, and therefore to some extent increasing the value of what it teaches, that no reasonable man will dare to shrink from searching the Catalogue before he ventures to expound his theories of the development of our manners, our customs, and our philosophy, and in one word, our nationality.

Pity it is that, for all our seemingly immense collections, only the veriest ignorance and barbarism has prevented the preservation of twenty times the number. When we reflect how illuminations were torn from priceless volumes by maidservants to amuse fractious children, how soldiers of Henry VIII. and of Cromwell at the looting of an abbey or a cathedral rode away in surplices with an organ

pipe in one hand and a service-book (the principal source of our art-pictures) in the other, or tore a whole library of such books into fragments and rolled about kneedeep in them, or how the glovers of a town supplied themselves with vellum for ten years with the produce of a single abbey library—"gloves were then," says a quaint old writer, "wrapped up in many a goodly piece of antiquity,"—the wonder is rather that so much has been preserved to enchant us now, to show us how the same spirit of conscious beauty which breathes in our thirteenth century architecture, was present in its greatest power with the illuminator in the seclusion of the *scriptorium*, and with the seal engraver in those hours of labour that produced such numerous examples of simple, chastened, and yet grand conceptions of his art, just before the pompous intricacy of heraldry broke in with irresistible force upon his simplicity. The future historian of his own country can now make no excuses for being content to plagiarise or at least imitate his predecessors, nor dare to but generalise alone over historical events of which much new and definite information lies ready to his hand, unless indeed he be content to share the fate of the Pacific islander, who will die starving rather than exert himself to put out his hand and pluck the ripe breadfruit overhead. The theologian shall gather long-forgotten wisdom from the ancient fathers of his Church. Augustine and Beda, Anselm and Lanfranc, Grostete and Langton, and the anonymous hosts whose treatises await a future Abbé Migne to publish them, are here at the beck and call of

the student, who may read, from contemporary copies very often, if not from actual holographs not as yet assigned to their illustrious authors, what he has hitherto contentedly derived from an uncertain reprint. The topographer may feast upon rare old country histories never yet vulgarised, so to speak, by the printing-press; the biographer will find literary *pabulum* of no mean quality, and of generous quantity; while before lovers of autographs, seals, charters, and letters, and to seekers after the marvel of fiction, whether in shape of Carlovingian or Arthurian Romance, English and Foreign drama, lives of ancient and mediæval personages, or songs of troubadours, a rare banquet is spread in the walls of the British Museum.

In one set of volumes are the descriptions of the Greek Bibles and Service Books, under which head are comprehended a Series of Lectionaries and Psalters, Martyrologies, and Commentaries, many of which are of the tenth and eleventh centuries; and some among them are embellished with that peculiar style of iliumination, which is like none other for its breadth of contrast, its complicated monogrammatic lettering and word-building, its well balanced harmony of colour and design in the chequered ornamentation so much affected by limners of the Greek school.

Latin Bibles, Anglo-Saxon New Testaments, and English Bibles are in good number and of a fine type. Manuscripts of the Wyckliffite versions of the Scriptures, of which there are two or more distinct dialectic editions, which may be styled the early and

the late, are especially numerous, and some among them may be referred to the concluding years of the fourteenth century. Glossaries and arguments, and the Bible history, bring up the rear of this class. Another subdivision, not less numerous nor less rich in the profuse splendour of the illuminations, delicate handwriting, or general *ensemble* as works of mediæval art of the highest point of decorations, are the Service Books, from which so much has been obtained in the way of design and effect by the illuminating school of the present age. Every country of Europe, but of course principally England, France, Germany, the Low countries, and Italy, contributes to make up the unique collection of which the Classed Catalogue takes cognizance. Missals and Breviaries, Ordinals and Pontificals, Manuals, Graduals, Antiphonaries, Hymnals, Psalters, Lectionaries, and Hours of the Blessed Virgin occur page after page in a regular stream carefully arranged by country and by date, and it is doubtful if any other library in the world possesses so complete and extensive a collection of these books. Many of them gather an additional charm from the history of their owners. Henry VIII., Anne Boleyn, and Mary, Lady Jane Grey, and Elizabeth, and half a score of monarchs of the fifteenth, sixteenth, and seventeenth centuries have left their marks behind them on the pages of these wondrous books:—while some, like the "Bedford Missal" and the "Isabella Book," which have been carefully indexed as regards their pictorial aspect for the present work, were prepared in an especially magnificent style to suit the fancy

and please the sated eyes of their destined owners. The mere market value of some of these books is not to be calculated by hundreds, but thousands of pounds. A few in the very rare and chastely beautiful style known as "Grisaille," or "Camaieu gris," demand the especial attention of the connoisseur. The mere borders of some of these art-pictures, floriated and adorned with every imaginable kind of leaf-work, carving, and intricate designs, enriched with grotesques of the animal world,—snails tilting with caterpillars and butterflies, apes and hares in counterposition with swine in monastic garb, and foxes in human gear, are of a delicate richness of handiwork and illustrate to perfection the minute carefulness without which it would be impossible to represent so elaborate a filigree style as was the principal aim of the illuminator. Volumes might be written upon each school of the illuminations: the English famous for its clearness and breadth, the French for its delicate fineness and harmoniously assorted colours, the Flemish for its minutely stippled details, and the Italian for the gorgeous yet calm pride that is so prominently exhibited in its best specimens.

The mass of theological Manuscripts is very great, and by its size alone testifies to the universal interest for the divine naturally indulged in by all classes of *literati*. The bulk indeed of learned in the early middle ages was drawn from those who had some connection with the Church. Hence we find numerous copies of sermons, early Epistolæ, or so-called letters, although really profound treatises,

tractates, and English and Foreign theological works. Lives of Saints and Martyrologies appear to possess two aspects: the ecclesiastical, in so far as they mainly treat of the sanctity of the early church working through its individual members, by miracles and by rapid evangelisation of the world, and strengthening these pioneers of Christianity in their hour of martyrdom and death; and the lay or purely biographical part which is not altogether unmixed with elements we may now consider supernatural.[1]

The *scriptorium*, or so called *domus antiquariorum*, was the ever-present adjunct of the monastery. In it there were assembled from day to day those of the monks who by their superior proficiency in art or literature had been appointed to its service by the head of the religious house. One class, the *antiquarii*, prepared copies of old and valued Manuscripts; another, the *librarii*, were employed on the transcription of more modern works. It is unnecessary here to describe the general contents of a monastic or church library. Many lists are known, and have been published by Tanner, Hunter, and other antiquaries.

It was in the secluded quiet of the *scriptorium* that the most charming art, so many specimens of which have been handed down to us in the present day, the art of illumination, was elaborated and advanced;[2]

[1] See "On the Classification of Manuscripts," etc., by W. de G. Birch, *Transactions of the Royal Society of Literature*, Vol. XI.

[2] St. David, the patron Saint of Wales, is said to have occupied himself very assiduously at the work of illumination; and Giraldus Cambrensis, the historian of that country, declares that the Saint left at his death a copy of the Gospel of St. John, written in letters of gold, unfinished.

pictures "so vainly imitated," says a modern writer, "by the artists of the present day, not from want of genius, but from want of something almost indescribable in the conception and execution, a tone and preservation of colour, and especially of the gilding, which was essentially peculiar to the old monks, who must have possessed some secret both of combination and fixing of colours, which has been lost with them." Illumination, and the art of designing, drawing, and painting miniatures, borders, or initials, was not a rapid invention; its growth was the result of many years; and in different countries the art assumed very different degrees of perfection at contemporary epochs. Hence we find, for example, that while the Irish style was in its full beauty, the English had scarcely begun to exist. As a remarkable instance of the practice in mediæval times of copying illuminated Manuscripts, attention should be drawn to the Royal Manuscript 20 C v, a volume containing the work of Jehan Boccace, entitled, *Les Cleres et Nobles Femmes*, or *Les Femmes Nobles et Renommees*. This book has a large number of illuminated pictures faithfully and minutely copied from the identical source that has afforded coloured illustrations to another Manuscript in the same collection, 16 G v, which is of somewhat coarse execution. Although the pictures of these Manuscripts correspond so closely, the style of the borders and the elaboration of the initials are very different.

The greatest number of illuminations was bestowed on Service Books for the use of the church, or for use in the church by the wealthy private worshippers;

the principal of these books are known as Missals, Psalters, and *Horæ*, "Hours," or Prayer books. In the list of illuminated Manuscripts it will be noticed that by far the greater number of religious books bear the title of "Hours." Some explanation of this title is necessary for the benefit of those whose knowledge of liturgical subjects is limited.

A "Book of Hours," *Horæ Beatæ Mariæ Virginis*, "Prymer," or by whatever other title it may be known, contains chiefly the "Office of our Lady," from the Breviary; with the addition of various prayers and other pieces. The book was intended for the use of the laity, and was generally adorned with miniatures, representing chiefly events in the life of the Mother of God. Now, as the miniatures were generally inserted on the same principle in these books, certain pictures being almost always considered applicable to particular Services, the best explanation of the system will be a full description of one of them. For this purpose let us examine Egerton 1070, a fifteenth century Manuscript, formerly belonging to King René of Provence, the father of Margaret, wife of Henry VI. of England. In this description we shall omit all notice of certain irrelevant pictures attributed to the hand of the royal owner himself. It comprehends:—

1. *Calendar;* with emblematic representations of the seasons and signs of the zodiac.

2. *Cursus Evangelii*, or passages from each of the Evangelists, relating to the Incarnation; with a picture of the Evangelist with each. These passages, which frequently occur in most of these books, are:

(*a.*) St. John. *In principio erat verbum*, etc.—St. John i. 1-14.

(*b.*) St. Luke. *Missus est Angelus Gabriel*, etc.—St. Luke i. 26-38.

(*c.*) St. Matthew. *Cum natus esset Jesus.*—St. Matthew ii. 1-12.

(*d.*) St. Mark. *Recumbentibus undecim discipulis.*—St. Mark, xvi. 14-20.

3. The Hours of the Blessed Virgin Mary; to which are apportioned the following pictures :

(*a.*) *Matins.* The Annunciation.

(*b.*) *Lauds.* The Nativity of Our Lord.[1]

(*c.*) *Prime.* The Visitation of Our Lady.

(*d.*) *Tierce.* The Angel and the Shepherds.

(*e.*) *Sext.* The Adoration of the Magi.

(*f.*) *Nones.* The Presentation in the Temple.

(*g.*) *Evensong.* The Flight into Egypt.

(*h.*) *Compline.* The Coronation of Our Lady.

4. The seven penitential Psalms; with a picture of King David praying, the Father appearing above, surrounded by seraphim.

5. The Litany of the Saints.

6. The Office of the Dead; with a picture of the performance of the Office. (In some Manuscripts the raising of Lazarus accompanies this subject.)

7. " Hours " of different forms for use on the several days of the week ; with pictures to each, viz. :

(*a.*) Sunday. *Of the Trinity.* Picture, the Trinity.

(*b.*) Monday. *Of the faithful departed.* Picture, a funeral.

[1] In many cases this subject is annexed to the office of *Prime*, and the Visitation to that of *Lauds*, an arrangement certainly more in accordance with the chronological sequence of events.

(*c.*) Tuesday. *Of All Saints.* Picture, All Saints.

(*d.*) Wednesday. *Of the Holy Ghost.* Picture, Pentecost.

(*e.*) Thursday. *Of the Blessed Sacrament.* Picture, Chalice and Host.

(*f.*) Friday. *Of the Cross.* Picture, the Crucifixion.

(*g.*) Saturday. *Of Our Lady.* Picture, Virgin and Child.

8. The Commemorations of the Saints, with a small picture to each Saint given.

9. *Propria* for certain special Masses, with pictures arranged as follows:

(*a.*) *Of the Holy Ghost.* Trinity, with seraph.

(*b.*) *Of the Blessed Sacrament.* The Last Supper.

(*c.*) *Of Our Lady.* Virgin and Child.

(*d.*) *Of the Cross.* Crucifixion.

(*e.*) *Of the dead.* Funeral Service.

10. The Passion of our Lord, according to the four Gospels, with pictures arranged as follows:

(*a.*) *St. Matthew.* The Betrayal.

(*b.*) *St. Mark.* Our Lord bearing His Cross.

(*c.*) *St. Luke.* The Scourging.

(*d.*) *St. John.* The Crucifixion.

The books containing pictures arranged on the above system are for the most part of late French or Flemish origin; and though there are several instances of English "Hours," there are various differences in the plan of arrangement, which, added to an inferior style of workmanship, give a noticeably distinct appearance to them.

At an earlier date than the fourteenth and fifteenth centuries, there occur a large number of illuminated

Psalters ; but when complete Breviaries became the rule, these were in a great measure superseded, their contents being included in the latter form of book. The Breviary itself is nothing more than the form of recitation of the Psalter distributed throughout the one nocturnal and seven daily Services arranged for the seven days of the week, with accompanying lessons, hymns, collects, antiphons, etc., for the most part varying with the season. Before the complete work was compiled (*i.e.*, before the twelfth century) the following books were necessary for the due performance of the daily offices :

1. The *Psalter*, containing the Psalms of David, with the addition of the Canticles (*e.g.*, the *Te Deum*, *Magnificat*, *Benedictus*, *Benedicite*, etc.) and sometimes of Hymns.

2. The *Antiphonary*, or *Antiphonale*, containing the Antiphons (short passages of Scripture sung before and after Psalms, etc.) and other musical portions of the Service, with notes set to the words.

3. The *Hymnal*, containing the hymns for the ordinary hours, and for special days.

4. The Legend, or *Legenda*, containing the lessons read at Matins, being passages of Scripture, extracts from homilies of St. Gregory, St. Augustine, and others, and, in the case of Saint's Days, short accounts of the lives of Saints, taken from almost any available source ; including, in the English uses, such authors as William of Malmesbury, Bede, and the Anglo-Saxon Chronicler. Indeed, so universal are the compilers in their choice, that there is no reason why in the case of Saints of late date, such works as Lingard's or

Froude's histories should not be laid under contribution.

5. The *Collectary* contains the collects for Sundays and Festivals.

Of these, the *Psalter*, though generally of small size, was by far the most gorgeous. In early times it sometimes happened that every Psalm was illustrated in a most literal manner,[1] a work in many cases of great ingenuity, and in the later instances the Psalms were often preceded by a series of pictures illustrating the earthly life of the Saviour of the world; while such Psalms as began important Services (*e.g.*, *Dixit Dominus*, the first Psalm of Sunday Evensong) had their initial letters embellished with appropriate miniatures.

The *Antiphonary*, which continued to a late date as a choir book (and, indeed, is still used as a separate volume in churches of the Roman rite), was often of gigantic size, and, though seldom containing many pictures, was often remarkable for excellence of what (if one may apply the word to a Manuscript) may be called the letterpress.

The *Hymnals*, *Legends*, and *Collectaries* are not very common books, and seldom contain many miniatures.

When at last the *Breviary* as a whole became general, these books gradually went out of use. The complete work, being intended for use rather than for show, was frequently of as small size as was consistent with the quantity of its contents, and seldom

[1] See "The History, Art, and Palæography of the Utrecht Psalter." Bagster, 1876.

contained much ornament. In some cases, however, large copies with many illuminations were executed for the use of churches, and not unfrequently copies of smaller size, but of the nature of *éditions de luxe*, were written and printed for some royal or wealthy person (*e.g.*, Add. 18,851, which belonged to Queen Isabel of Castile). Those generally contained miniatures representing Saints (forming initials to the Services for their feasts) and often elaborate borders and finials, but they seldom attained to the splendour of "Books of Hours." In the ordinary small copies, intended chiefly to be pocket volumes for priests, and designed for cheapness and portability, such adorning was unlikely to be found, and they seldom contained more than an occasional coloured initial, and sometimes not even that.

Thus much for the books appropriated to the Services of the canonical Hours. Of the fact that these should be the most numerous, no further explanation is needed than a reference to the two common expressions "to *hear* Mass" and "to *recite* the Offices" (*i.e.*, the Hours). The other class of Service books includes those which relate to the more sacred Service of the Holy Eucharist. After the eleventh century the whole of this is to be found included in one book, the Missal, but before that date the following were necessary for its performance:

1. The *Sacramentary*, containing the Collects, Prefaces, and Canon of the Mass, with occasionally some other Services, such as that of Baptism, etc. This book is very rarely to be met with.

2. The *Lectionary*, containing the Epistles and

Gospels, which are sometimes found in separate books, the Epistle book being then often called the Lectionary.

3. The *Evangeliary* (*Evangeliarium*), containing the Gospels arranged for various days; or the *Evangelia* containing the four Gospels in their usual order; generally having a portrait of the Evangelist attached to each Gospel.

The *Gradual*, containing the Introits, Graduals (*i.e.*, Psalms and Antiphons preceding the Gospels), Offertories, Communions, etc., set to music. This is still used as a choir book. It is to the Missal what the Antiphonary is to the Breviary, and resembles the latter in size and ornament.

But in later times the Missal became the only book absolutely necessary for the celebration of Mass, and there are several of these in our list, all more or less adorned with miniatures. Almost all Missals have, or have had, a full-page picture of the Crucifixion opposite the beginning of the Canon (a portion of the Service answering to the Prayer of Consecration in the English Communion service) as appropriate to that "Sacrifice of the Mass, which is the same in substance with that which Christ offered for us on the Cross."[1] In Missals of French origin, both Manuscript and printed, this picture is sometimes faced by one representing either the Trinity, or Our Lord in glory; and in many Manuscripts the initial T of the Canon (*Te igitur, clementissime Pater*) either forms the cross of a crucifix; or, if the round Gothic T be used,

[1] See "Instructions for hearing Mass," in Bishop Challoner's *Garden of the Soul*.

it contains a picture of a priest in the act of offering the Sacrifice. Besides these pictures, which appear to be *de rigueur*, there are often introduced representations of Saints or other subjects in juxtaposition to the *propria* of their feasts.

These are the principal illuminated Service books; many, as might be expected, are of English origin, and it is easy, though profitless, to speculate upon what might have been their number, had not so many been "reformed" out of existence by the fury of the founders of the English Church, whose zeal, whatever it may have been in questions of theology, morals, or ritual, was, from a librarian's standpoint, not "according to knowledge." And here we may notice a curious point in connection with English Service books, to wit, that all such as were in England and escaped the fires and other indignities whereby the reformers reformed them, have been expurgated by the erasure of the name of St. Thomas of Canterbury from his place in the Calendar, by the services for the 29th of December and the 7th of July (the days respectively of his martyrdom and translation) being scored over or even cut out, and by his pictures being defaced, in accordance with the result of the burlesque trial for high treason to which the martyr was (or was said to have been) subjected some 350 years after his death by Henry VIII. In some Calendars also the title of Pope has been taken away from the names of St. Gregory, St. Urban, St. Leo, and others, in obedience to the decree of the same monarch, whereby the "Vicar of Christ" was reduced to the rank of plain "Bishop of Rome," and accredited with

all manner of "tyrannies" and "detestable enormities."[1]

Bibles also have generally a regular series of conventional subjects. In other works a fewer number of pictures were inserted, mostly one or two, with initials frequently containing exquisitely beautiful pictures or intricate patterns. But some classes of books, such as Universal Histories, Romances, Bestiaries, or Natural History manuals and chronicles, are frequently adorned with numerous pictures in suitable places, as at the commencements of subdivisions into books or chapters.

The illustrations, which render the early Manuscripts so attractive, generally exemplify the rude ideas and tastes of the times. In perspective very faulty, they exhibit but a little idea of the picturesque or sublime. Yet most of the pictures are constructed with a due regard to the balancing of the principal subjects of the tableau, and the art of grouping figures to the best advantage was certainly well known and constantly used. There is, too, a something about the colouring which is always pleasing and effective, and this prevents our being tired with them. "Not only," says Merryweather, "do they indicate the state of the pictorial art in the Middle Ages, but also give us a comprehensive insight into the Scriptural ideas entertained in those times; and the Bible-student may learn much from pondering on these glittering pages. To the historical student, and to the lover of antiquities, they offer a verdant

[1] "From the tyranny of the Bishop of Rome and all his detestable enormities, good Lord deliver us."—Litany in First Prayer-book of Edw. VI.

field of research ; and he may obtain in this way many a glimpse of the manners and customs of those old times which the pages of the monkish chronicler have failed to record."

Many of these pictures, especially those which are drawn from Biblical fountains, and are of a sacred or religious character, although they have never been published in any form, would afford most excellent subjects for the art of the glass painter. We should witness fewer incongruities in the decorated windows of our cathedrals and churches, and our senses would be far more often gratified than they are now, if those who have the opportunity of designing, and those who are called upon to design, from time to time, subjects for painted windows, would examine and endeavour to imitate the illuminated pages of Manuscripts of the Middle Ages so numerously represented in the collections of the British Museum, instead of slavishly repeating over and over again wretched specimens of incongruous styles, worked up according to a conventionalism which has apparently drawn its inspiration from *rococo* scraps and the *bizarre* devices of the darkest ages of intelligence. As a good practical example of what may be done for modern art by a study and love of mediæval illustrated Manuscripts, it is worthy of record here that the Rev. David Robertson, vicar of Market Deeping, has filled a window in his parish church of St. Guthlac with a selection of designs from the Harley Roll Y 6, a Manuscript of the twelfth century, containing, in eighteen circular panels, pictures of the life of St. Guthlac, themselves almost without a doubt designed for windows in the once

magnificent abbey church of St. Guthlac at Croyland.

Of all illuminations and drawings perhaps that entitled the Byzantine style is the oldest, if we omit from our remarks the veritable drawings and coloured pictures with which the Egyptian Papyri containing portions of the *Ritual* or "Book of the Dead" are ornamented. These latter appear to have exercised some, but slight influence upon later or foreign styles, being as unique in conception as in execution and application; whereas, on the other hand, the Byzantine style strongly influenced every other early style throughout the West. Of this there are two great divisions. The principal branch was cultivated in its natural home, the eastern Empire, and developed into the Greek style, as used down to the twelfth or even later centuries. The other branch is that of which the results are seen in the Roman or classical style; although there was an original Roman school, the work of which is seen in the frescoes of Pompeii, and this influenced the development of the Romano-Byzantine art. So few specimens, however, are extant that little can be said of the details of the style. The only examples in the British Museum are comprised in a few burnt and blackened fragments of a once fine copy of the Book of Genesis, and some fragments of the Eusebian Canons, once richly adorned with gold, entirely covering the page of painted medallions, columns, and arches. Foreign libraries, however, can show better examples, and we can point to the Genesis at Vienna, the Iliad of Homer at Milan, in the Bibliotheca Ambrosiana, and

the Virgil of the Vatican, which alone remain as relics of what must have been at its period a most prolific school, if we may judge of the extensive influence exerted upon the later productions of the West.

The Greek style is by no means so attractive as the Byzantine from whence it springs. It is a matter of some surprise that the Greeks, who had derived from foreign nations, among others the Egyptians, the first seeds of civilisation, and had distinguished themselves above all other nations of antiquity by their taste for poetry and many of the arts and sciences, theoretical or practical, imaginative or inventive, did not, like the Egyptians, adorn their Manuscripts with illustrations until a very late and fading epoch in their history. The position of their country, their religion, their political constitution, and their love of liberty, assisted in developing, in all its originality and grandeur, the native genius of their country. Had the same spirit which lives a vigorous and undying life in the beautiful relics of the statuary's art, and in the chaste and elegant designs which animate the gems, coins, and other masterpieces of glyptic excellence, chosen the channel for its representation which the blank spaces of Greek rolls afforded, what a marvellous number of splendid specimens we should have had left to us. But it is not until the liberty of Greece is gone that her Manuscript art begins, and in what is extant the political trammels of the nation make themselves evident in every part of the picture. The freedom and grace is gone, the figures are dark, stiff, conventional, and disproportionate, the grouping unnatural. Some few

pictures are well-conceived, but, as a rule, the illustrations of this style are confined to full-length or seated portraits of the four Evangelists; or, at most, a series of scenes from the life of Christ. The backgrounds are generally of gold, upon a caked white enamel-like substance of considerable thickness, the colours opaque and dull.

Closely allied to the foregoing are the productions executed under the patronage of Charlemagne and Charles the Bald, wherein we see the Byzantine influence strained through the minds and fingers of Western art-workers. Of this we may point for exemplification to the "Alcuine Bible," the "Codex Aureus," and other Manuscripts in the British Museum, and the Bible of Charles the Bald at Paris. Although this was essentially a transitional style, following closely the Byzantine and classical models, there are not unmixed with it some of the elements which are so characteristic of the Irish school of illumination. The drawing is, however, wanting in elegance and natural form, the drapery deficient in lightness and freedom, but the ornamentation distinguished by a lavish use of gold, with classical moulding lines and Irish patterns.

One of the most distinctly recognisable offshoots of the Carlovingian school of painting was that which held its ground in Germany, chiefly near the French border, till a comparatively late period. Instances of this style are chiefly to be found in copies of the four Gospels, where the Evangelists, as late as the twelfth and thirteenth centuries, retain the pose, expression, and costume appropriated to them in

such books as the *Codex Aureus;* and the canopy or sculptured border shows the same style of marble columns, floriated capitals, and arches with deep fantastic mouldings. As a rule the work is coarse, the colour crude and hard, and the general effect is that of failure in the realisation of a higher ideal, and in the reproduction of a superior original. After the cessation of this form of work, there seems to come more or less of a gap in distinctively German work (though there are some instances of rather tawdry copies of the elaborately interlaced initials, etc., common in other countries in the thirteenth century) until, in the later days of illumination, German artists inserted in their books miniatures, which, but for the same absence of refinement of colour and execution, might easily be mistaken for the work of an inferior Italian artist.

In Ireland the art of illuminating was practised with great assiduity at a period as early as the commencement of the seventh century. In the eighth century it holds forth great claims to our admiration by the beauty of the workmanship and the chasteness of the designs. There are indeed skilled persons who, being well versed in the examination of these ancient Irish Manuscripts, have been enabled by minute and very exhaustive observation, to point out different characteristics of different localities, and even to declare the very school or religious house in which a particular Manuscript was executed. Two styles are distinguished by some writers: The native style, introduced by the monks who colonised the island of Iona to the north of England; and the foreign

style, influenced by Continental imitation of the beauties of the Irish school. The chief art is the remarkable perfection of the ornamental conceptions. The initials are in fine drawn lines, beaded along their outer and inner sides. The interlacing patterns combine the intricacy of labyrinthine knot-work with the serpentine necks and angulated legs of the fantastic zoomorphic creations of the draughtsman's imagination, the forerunners of the GROTESQUES and GRYLLI of later English, French, and Flemish work. But few of these books are now extant; the first being the "Book of Kells," portions of which have been made known to the world by the photographs of the Palæographical Society; the "Durham Book," a production of the eighth century, now in the British Museum, a detailed description of which is about to be published by the Trustees of the Museum; and a Manuscript called "St. Chad's Gospels" in the library of Lichfield Cathedral.

In succession to the Irish school of illumination and drawing which, having displaced its parent and ancestor, the Byzantine, at one time influenced all English art (even down to the interlaced patterns of monumental and wayside crosses of the eleventh and twelfth centuries), there succeeded in the tenth and eleventh centuries a very elegant style of freehand drawing, sometimes tinted or drawn with coloured ink, closely recalling the classical prototypes from which they undoubtedly drew their inspiration. Several books illustrated in this manner are in the British Museum, and have been mentioned in the body of this work under the paragraph of DRAWINGS:

pages 101, 102. This in its turn becomes influenced by Norman styles, the wavy drapery, the wrinkled stockings, and the Oriental architectural forms giving way to Gothic arches and pillars, rounder folds of drapery, and an infinite variety of details of domestic civilisation.

In the thirteenth century it is that the most rapid progress of illustration of Manuscripts is to be witnessed, which culminated in the fourteenth and fifteenth, and, notwithstanding the impulse given to this art in Italy, gradually fell into degeneracy and died out in the sixteenth, under the brightly rising sun of the Renaissance, which displaced for ever the true growth of Gothic expressions of beauty, and, with them, one of the most beautiful forms in which that beauty is enunciated, the art of illumination. Hence it is that to-day our best artists, whether painters or draughtsmen, can no more produce anything that will compare for a moment with an illumination of the thirteenth or fourteenth century than our best architects design a cathedral like that of Ely or Durham, or even a parish church like that of Castor or St. Mary Redcliffe.

The fifteenth century witnessed a great impulse to the art of illumination by the demand for large and ponderous volumes of works of history and fiction adorned more or less profusely with elaborate pictures in the finest style. The rich nobleman, the church dignitary, and the royal prince, began to form libraries of these volumes. Our own kings, Edward IV. and Henry VII., collected by purchase or gift a very considerable number of these books, chiefly of Flemish workmanship, which, after they

had been the property of successive monarchs for upwards of three hundred years, were presented to the National Library of the British Museum by king George II. There were special centres in which the manufacture (if we may use such a term in connection with such a subject) of these illuminated works was carried on. At Lille, for example, many such were produced; some of the artists who executed the pictorial and ornamental parts of the books are known to us; among whom may be mentioned Jehan du Quesne, or du Chesne, whose name is found in Royal Manuscripts 16 G viii, dated 1473; 17 F i; 17 F vi; 17 F vii, etc. Another similar school of Flemish illumination was settled at Bruges in the latter part of the fifteenth century, as may be seen, for example, by reference to the Royal Manuscripts 15 E ii and 15 E iii, which indicate by their colophons that they were executed at that town in the year 1482. Many books of this class evidently derive the inspiration of their pictures from the same archetypal series of illuminations which probably formed a kind of stock in trade of the *scriptorium* from which the copies were issued. Some again have the same general subject repeated with variant accessories and altered action, as, for example, may be seen in the work entitled, "La Forteresse de la Foy," Manuscript. Reg. 17 F vi, vii, where an ideal fortress guarded by the Four Great Doctors of the Faith, is repeated for five times under different aspects and with different details in the landscapes and other component parts of the *tableau*.

In the later days of the art of miniature painting, when originality and freedom gradually began to

triumph over conventionality, three nations stand almost equal in artistic excellence, though differing in their way of showing it. In the French style of art we find brightness and grace of colouring, with wonderful delicacy of detail, especially in the faces introduced, which often have a beauty of expression, the more astonishing when one considers the very limited space occupied. A particularly fine instance of this may be seen in the picture of *Noah's Ark*, in Harl. 4381. The miniatures are surrounded in many cases by borders of graceful foliage, with leaves of bright gold or colours. The Flemish school is remarkable, especially at a late date, for great excellence in the delineation of natural objects and of buildings, etc.; and this excellence seems to have culminated in the beautiful landscapes and interiors portrayed in the chronicles and other large works executed, as has been mentioned above, in the latter part of the fifteenth century, of which, as will be seen in the pages of the DICTIONARY, we have several good instances among the Royal Manuscripts. But the faces and figures are certainly inferior in elegance to those of the French school, though probably this is more due to models of a Teutonic type than to defective artistic power. But if precedence is to be given to any one of the three nations, it is Italy, the natural home of art, that must hold the first place. French colouring is bright and harmonious enough, but it lacks the warmth and richness blended with these qualities, which is so characteristic of Italian work; and the quaint architecture and wooded landscapes of the Flemish school are not a whit more true to nature or more

pleasing to the eye than the cool smooth walls and bright sunny gardens of the Italian artists. In the delineation of the human form, also, Italy is certainly not inferior to the other nations; and Italian artists in their treatment of limbs and muscles often show a knowledge of anatomy and modelling almost unknown to Flemish or French illuminators.

The history of the acquisition of these relics would prove, if taken by itself, and irrespective of their intrinsic merits, of absorbing interest. The greater part, of course, found their way to the shelves of Manuscript collectors by the ordinary means of gift or purchase. Not a few, however, as we are frequently told in the description given of them in the catalogues, have been rescued *e manibus imperitorum*.

Of the beauty of these ancient pictures there can be no doubt, and upon the cost of their production it would be difficult to speculate. At first no doubt they represent the labour of love, the handiwork of a skilled artist who must have been, like all skilful persons of his time, connected with the church or monastery in which the illuminated work was used and preserved. In later times private wealth, dispensed by rich patrons who saw a means of gratifying the increasing love of pictorial display by subsidising the miniaturist and ornamental writer, no doubt fostered the art and added a stimulus to the production of highly finished and copiously embellished Service books.

Instances of the peculiar and remarkably apposite manner in which the illuminated pages of these Manuscripts illustrate our national relics of biography,

history, and manners and customs, and are illustrated by them, might be selected to any extent. One or two may be given here. The well-known magnificent brass of Adam of Walsokne and Margaret, his wife, placed in 1349 in St. Margaret's Church, Lynn, Norfolk, has a variety of grotesque and comic details introduced around the principal figures. Beneath the feet of the effigy of the merchant Adam there is a subject representing a miller riding on his horse, and carrying a sack of corn to his mill, which so exactly reproduces the spirit of the English artist who illustrated the margins of our Royal Manuscript 10 E iv with scenes from English domestic life and manners that there can be little doubt that the date of the brass and of the illustrations in the Manuscript are identical. This beautiful brass has been carefully engraved in J. S. Cotman's "Sepulchral Brasses in Norfolk," London, folio, 1819, p. xxii.

Again, another brass engraved in the same work, pages xxii, xxiii, that of Robert Braunche and his two wives, probably by the hand of the same engraver, and dated in A.D. 1364, has, among other remarkable subjects, the scene of a feast, where two attendants bring in peacocks on dishes, their approach being heralded by musicians, while one of the guests is so eager for the dainty dish of game that he strides with one foot over the table to snatch it from the servant's hand. This scene may be compared with the numerous banqueting scenes to which we have given reference in the following Dictionary, and especially with those in Add. Manuscript 30,864 and Royal Manuscript 20 C ii, f. 119, in each of which the dish

of peacock forms an item in the fare brought in to the banquet.

The works on Palæography which have been described and arranged in the Introduction to the "History, Art, and Palæography of the Utrecht Psalter," pages 45-62, will be found to contain several reproductions of illuminations and illustrations referred to in the following pages. It is not necessary to repeat an account of these bibliographical productions here. Among them the principal which should be examined for this subject are the works of M. Silvestre, Professor J. O. Westwood, and N. Humphreys, all of which give coloured facsimiles; and the publications of the Palæographical Society, the first series of which, comprising 125 plates, has just been issued. The works of M. Seroux d'Agincourt, the Comte de Bastard, and Shaw, with others which have been classified in the book to which reference has been made, may also be studied with advantage. It is, however, to the actual originals of these facsimiles, to the pictured Manuscripts themselves, as they now exist in the national collections, that the authors of this volume desire to draw the attention of the student. In his examination he will not fail to observe how immeasurably short of the real art work in the Manuscript all reproduction falls. Even the marvellously accurate results in point of outline and chiaroscuro which have alone, of all modern methods, been obtained by the autotype process, fall short of rehabilitating these art pictures, just in the way that all photographs, from their want of colour, necessarily cannot reproduce coloured pictures to our

view. In every other respect this process cannot be surpassed. The faithful accuracy with which it copies every line, the facility it gives for easily distinguishing different depths of tone, even different ages of later additions to the page, if any exist, the permanency of the impression, and, above everything, the entire freedom from being retouched by hand after the photograph has been thrown on the printing plate, all combine to render this process by far the best hitherto proposed for the peculiar requirements of Manuscript facsimile. And it is for these reasons that this photographic process has been adopted for the illustration of the present volume.

There are, in addition to works treating of the Palæography of Manuscripts, many notices of the practice and history of Illumination. Among others, reference may be made to "English Monasticism; its Rise and Influence," by O'Dell Travers Hill, where a special chapter is devoted to "Missal Painting." Merryweather, in his *Bibliomania*, gives some quaint and curious information on this topic, and in the "English Cyclopædia of Arts and Sciences, Supplement" the articles treating of Books, Illumination, and Palæography should be read with care.

A few words as to the principles upon which this list of subjects has been prepared.

The arrangement of references under each subject or subdivision is practically in order of age, the older Manuscripts being noted before the later one. Before references to illustrations of very beautiful execution, or to instances of remarkable treatment of a subject,

a double dagger (‡) has been placed in order to direct attention to the example.

The "List of Illustrated Manuscripts" printed at pages 1-26, contains the numbers, with short descriptions, of volumes which have been classified into styles under centuries and examined in detail for the "Dictionary of Principal Subjects." The "Reference Table to Numerical Order of Manuscripts earlier than the Fifteenth Century," printed at pages 27-30, will be found of use for more quickly determining the respective ages and styles of the pictures. For example, at page 32, under "ADAM, Creation of," we have first a reference to "19 D ii, f. 5 *b*." The Reference table at p. 29, col. 3, tells us that this Manuscript is of the fourteenth century. On turning to the List of Manuscripts of this century, page 9 supplies the information that the picture is of French style, and to be found in a *Bible Historiale*. In a similar manner it may be gathered from a consultation of the LIST and TABLE that the somewhat unusual picture of "ABRAHAM seeing the vision of the lamp" is found in the Paraphrase of the Bible by Ælfric, an English Manuscript of the eleventh century.

From the large number of Manuscripts which are necessarily taken into account (about nine hundred) it would have been manifestly impossible to record every single detail of illustration. It was found, however, that many details and attributes could be comprehended without difficulty under one reference. For example: a reference to a picture of the CREATION necessarily implies that there will be found in such a picture representations of the

Almighty Creator, the heavens, the earth, Adam and Eve, and more or less of a variety of typical examples of the creatures naturally associated in all intelligent minds at all times with such a circumstance. Again: a TOURNAMENT will show the jousting place, the barriers, the spectators, the booth or balcony, the attendants, the horses, and the well-armed knights. In like manner references to the life of Our Saviour are naturally references to pictures upon which the illuminator would concentrate his artistic powers and display all his art. Hence, for example, the illustrations of the NATIVITY not only show us the "Child" that "is born," but we have the Blessed Virgin, Saint Joseph, the accessories of the manger, the domesticated animals, and the implements of husbandry. It would have swelled the present volume far beyond manageable proportions, besides adding greatly to its cost, without increasing its usefulness, had we made special references to these secondary subjects. It is therefore left to the intelligence of the student to picture to himself the objects of minor interest which every art in every age has thrown, by way of conventional feeling, more or less into apposition with special subjects.

As an instance of the comprehensive nature of the references, we may draw attention to the picture of the DAY OF JUDGMENT in the Royal Manuscript 19 C i, f. 124 *b*, which, although comprised under one heading in the following DICTIONARY, really is an illustrated page full of most interesting details, in which the Lord Jesus Christ in Glory, the angelic hosts, the corporeal resurrection of the human race, and the weird and fantastic demons are fully illustrated.

A short descriptive paragraph has been occasionally prefixed to subjects which appeared to require especial explanation, or in cases where the attention of the student could be drawn with advantage to important points in the art depicted or in the method of arrangement of the references.

In conclusion, the authors desire to put on record the fact that, although they have spared themselves no trouble in the compilation of the following Dictionary, they expressly wish it to be in nowise taken as an exhaustive work upon the subject. They also wish it to be understood that they alone are responsible for the contents of the book, which is not published under the direction of the Trustees of the British Museum. Typical examples have been selected and retained, many unimportant references have been omitted, for the sake of saving space. An elaborately complete work on this interesting subject would require the energies of many more than two pioneers, the result of whose labours are herewith placed before the public for indulgent criticism, for use, and for information.

Let him whose study is advanced or pleasure promoted by the perusal of these literary labours say with the old poet:

"ubi plura nitent in carmine non ego paucis
"Offendar maculis, quas aut incuria fudit,
"Aut humana parum cavit natura."

ABBREVIATIONS.

Add.	Additional Manuscript
Ar.	Arundel Manuscript
Aug.	Augustus
B. V. M.	Blessed Virgin Mary
Burn.	Burney Manuscript
b	after references, to indicate the verso or second side of the page indicated
Cal.	Caligula
Claud.	Claudius
Cleop.	Cleopatra
Cott.	Cottonian Manuscript
Disc.	Disciples
f.	folio
Faust.	Faustina
Gal.	Galba
Gris.	Grisaille
Harl.	Harley Manuscript
J. C.	Jesus Christ
Jul.	Julius
Lans.	Lansdowne Manuscript
MS.	Manuscript
Ner.	Nero
O. T.	Old Testament
Oth.	Otho
Tib.	Tiberius
Tit.	Titus
Vesp.	Vespasian
Vit.	Vitellius
‡	This mark prefixed to references is to draw especial attention to the beauty or design or the picture.

LIST OF

ILLUSTRATED MANUSCRIPTS.

GREEK.

		CENTURY.
Otho. B vi.	Genesis.	VI.
Ar. 547.	Gospels.	IX.
Harl. 5785.	Gospels.	late X.
Add. 19,352.	Psalter.	1066.
Harl. 7551.	Gospels.	XI.
Add. 4949.	Gospels.	XI.
Add. 22,740.	Gospels.	XI.
Add. 11,870.	Simeon Metaphrastes.	late XII.
Eg. 1139.	Psalter (in Latin), written for Queen Melissenda of Jerusalem.	1131-1144
Harl. 1810.	Gospels.	XII.
Add. 11,838.	Gospels.	XII.
Burn. 19.	Gospels.	XII.
Add. 5111.	Gospels.	XII.
Add. 5112.	Gospels.	XII.
Harl. 5647.	Gospels.	XII.
Add. 26,103.	Gospels.	late XII.

Add. 22,739.	Gospels.	XIII.
Burn. 20.	Gospels.	1285.
Add. 22,506.	Gospels.	XIV.
Harl. 5790.	Gospels (Italian work).	1478.
Harl. 5731.	Gospels (Russian work).	XV.

VARIOUS LANGUAGES.

8TH CENTURY.

English.

Vesp. A i.	Psalter.
Nero. D iv.	Gospels.

9TH CENTURY.

Irish.

Vit. F xi.	Psalter.

French.

Harl. 2788.	Gospels.
Add. 11,848.	Gospels.
Add. 10,546.	Bible.

Uncertain Origin.

Harl. 2637.	Cassiodorus.
Harl. 1772.	Epistles of St. Paul.
Eg. 874.	St. Augustine on the Apocalypse.

10TH CENTURY.

English.

Galba. A xviii.	Psalter.
Vesp. A viii.	Charter.
15 A xvi.	Juvencus.

Flemish.

Add. 18,043.	Psalter.

German.

Tib. A ii.	Gospels.

Spanish.

Add. 30,844.	Mozarabic Service Book.

Uncertain Origin.

Claud. B v.	Acts of Council of Constantinople.
Harl. 647.	Aratus.

11TH CENTURY.

English.

Arund. 60.	Psalter.
Harl. 603.	Psalter.
Harl. 2904.	Psalter.
Ar. 155.	Psalter.
Harl. 76.	Gospels.
Claud. B iv.	Ælfric's Paraphrase of the Bible.
Jul. A vi.	Hymnal.
Calig. A xiv.	Hymnal.
Tit. D xxvi.	Saxon Prayers.
Tit. D xxvii.	Psalter.
Tib. C vi.	Life of Christ.
Add. 24,199.	Prudentius.
Cleop. C viii.	Prudentius.
Tit. D xvi.	Prudentius.
Harl. 2506.	Aratus.
Tib. B v.	Aratus, and Calendar.
13 A i.	Alexander the Great.
Vit. C iii.	Herbarium.
Tib. A iii.	Miscellanea.
Cal. A xv.	Astronomy, etc.
Claud. A iii.	St. Dunstan's Portrait.

French.

Add. 11,662.	Chronicle of St. Martin des Champs.

German.

Eg. 608.	Gospels.
Harl. 2820.	Gospels.
Harl. 2821.	Gospels.
Harl. 2908.	Missal.

12TH CENTURY.

English.

Lansdown 383.	Psalter.
Nero. C iv.	Psalter.
10 A xiii.	Dunstan.
Harl. Roll. Y 6.	Life of St. Guthlac.
7 D ii.	Philosophia Salomonis.

13 E vi.	Ralph de Diceto.
5 F x.	Cæsar.
Harl. 1585.	Medical Treatise and Herbarium.
Harl. 5294.	Herbarium.
Tib. C i.	Astronomical Treatise (dat. 1107).
Calig. A viii.	Genealogy.
Irish.	
Harl. 1802.	Gospels.
Flemish.	
Add. 17,738.	Bible (1170).
Add. 17,739.	Gospels.
French.	
Slo. 1975.	Hippocrates.
German.	
Harl. 2803.	Bible.
Harl. 2804.	Bible.
Add. 11,850.	Gospels.
Harl. 2970.	Gospels for Sundays, etc.
Eg. 809.	Lectionary.
Harl. 3011.	St. Gregory.
Ar. 44.	Speculum Virginum.
Eg. 1983.	Rabanus Maurus.
Harl. 3045.	Rabanus Maurus.
Lans. 381.	Calendar.
Harl. 2799.	Drawings of Monsters.
Spanish.	
Add. 11,695.	Commentary on the Apocalypse.
Uncertain Origin.	
Roy. App. viii.	
Lombardic.	
Add. 30,337.	Exultet Roll.

13TH CENTURY.

English.	
Burn. 3.	Bible (St. Augustine's, Canterbury, 1245)
1 B xii.	Bible (Salisbury, 1254).
1 D i.	Bible.
3 A ii.	Leviticus.

1 D x.	Psalter.
2 A xxii.	Psalter.
Ar. 157.	Psalter.
Add. 21,926.	Psalter.
Lans. 420.	Psalter.
2 B vi.	Psalter.
Add. 24,686.	Psalter.
Harl. 928.	Hours.
9 A vii.	Cursus Evangelii.
Cleop. C xi.	St. Anselm.
8 F viii.	Honorius of Autun.
5 E xi.	Aldhelm de Laude Virginitatis.
Nero. D i.	Life of Offa.
13 B viii.	Giraldus Cambrensis.
Jul. D vii.	John Wallingford.
Faust. B vii.	Universal History.
13 A iii.	Geoffrey of Monmouth.
Ar. 150.	Roger de Hoveden.
Vit. D i.	Liber de Animalibus.
Harl. 4751.	Bestiary.
Add. 11,283.	Bestiary.
12 F xiii.	Bestiary.
Harl. 3244.	Bestiary.
10 A vii.	William of Lincoln.
8 B xiv.	Prosper of Aquitaine and others.
Nero. D v.	Chronicles.
Claud. D vi.	Chronicles.
14 C vii.	Matthew Paris.
2 A xxii.	St. Augustine.
Harl. 979.	Theology.
Harl. Chart. 83 A 37.	Charter.

Flemish.

Add. 16,949.	Missal.
2 A iii.	Psalter.
Add. 17,868.	Psalter.
Add. 21,114.	Psalter.
Add. 19,899.	Psalter.

Harl. 2930.	Psalter.
Add. 24,683.	Psalter.
2 B iii.	Psalter.
Tit. D xv.	Calendar.
Add. 24,678.	Calendar.
Harl. 2844.	Calendar.
Harl. 3006.	Treatise on the Canticles.
12 C xix.	Bestiary.
Ar. 339.	Arithmetic.

French.

Add. 17,742.	Missal [1218].
Add. 26,655.	Missal [1250].
Add. 28,784.	Psalter (cuttings from).
Add. 30,045.	Psalter.
Harl. 4972.	Apocalypse.
Add. 18,719.	Bible History.
20 D vi.	Lives of Saints.
Add. 15,219.	Theological Treatises.
10 D viii.	Gratian's Decretals.
Ar. 484.	Justinian.
Add. 1977.	Surgery.
16 E viii.	Bestiary.
Slo. 278.	Aviary.
Harl. 1629.	Life of Merlin.
Lans. 782.	Romance of Girard d'Eufrate.
20 B xix.	Monglaune et ses 4 Fiz.

Norman.

Harl. 5102.	Psalter.

German.

Add. 18,144.	Psalter.
Add. 14,813.	Gospels.
Add. 17,005.	Pontifical.
Ar. 246.	St. Isidore.
Add. 19,767.	Alanus de Insula.
Calig. A vii.	Harmony of the Gospels.
Harl. 4986.	Botany.

14TH CENTURY.

English.

Eg. 1066.	Psalter.
2 B vii.	Psalter.
Ar. 83.	Psalter.
Ar. 104.	Psalter (cuttings).
Harl. 2356.	Psalter.
19 B xv.	Apocalypse.
15 D ii.	Apocalypse.
Add. 18,633.	Apocalypse.
Harl. 4664.	Breviary.
Harl. 6563.	Hours.
Add. 28,681.	Life of Christ.
1 E iv.	Pentateuch (late 14th c.)
6 E vi., vii.	Theological Collections.
10 E iv.	Decretals.
Claud. D ii.	Laws of England.
20 A ii.	Langtoft.
Jul. A v.	Langtoft.
Harl. 324.	Bracton.
Vit. A xiii.	Drawings of English Kings.
Nero. D ii.	Chronicon Roffense.
Tit. D iii.	Historical drawings.
Nero. A iv.	Merlin.
Slo. 3544.	Bestiary.
Harl. 273.	Bestiary.
Harl. 957.	Miscellaneous.

Flemish.

Harl. 1526.	Bible.
Harl. 1527.	Bible.
Harl. 3978.	Psalter.
Harl. 2878.	Psalter.
Add. 29,407.	Psalter.
Cleop. B xiv.	Psalter.
Add. 29,253.	Breviary.
Add. 19,992.	Life of Joseph.
Slo. 346.	Bible Historiale.
Add. 29,434.	Life of Our Lady.

Harl. 2449.	Prayers.
Add. 24,681.	Hours.
Add. 17,444.	Hours.
Harl. 4996.	Speculum Humanæ Salvationis.
King 5.	Speculum Humanæ Salvationis.
Slo. 3983.	Albumazar.

French.

Add. 11,843.	Bible.
Lans. 1175.	Bible.
Cott. App. 5.	Bible Historiale.
19 D ii.	Bible Historiale.
Add. 15,247.	Bible Historiale.
19 D iv.	Bible Historiale.
19 D v.	Bible Historiale.
17 E vii.	Bible Historiale.
Harl. 4381.	Bible Historiale.
Harl. 4382.	Bible Historiale.
Add. 15,294.	Psalter.
18 D viii.	New Testament.
Add. 22,493.	Apocalypse.
Add. 17,333.	Apocalypse.
Add. 17,006.	Missal.
Add. 17,341.	Gospels for Sunday and Festivals.
Add. 16,905.	Missal.
Harl. 2891.	Missal.
Tib. B viii.	Pontifical.
Add. 23,145.	Hours.
Harl. 2979.	Hours.
Add. 30,072.	Antiphonar.
Add. 28,162.	Somme le Roy.
Cleop. A v.	Somme le Roy.
19 C iv.	Songe du Vergier.
Add. 25,594.	Guilleville's Pèlerinage de l'âme.
Add. 15,244.	St. Augustine's De Civitate Dei.
19 C ii.	Theological Treatises.
19 B xvii.	La Legende dorée.
Eg. 745.	Life of St. Denis, etc.

19 A xx.	Livre de l'Information des Princes.
Add. 23,144.	Decretals.
10 E iv.	Decretals.
Add. 19,669.	Tresor des Ystoires.
Eg. 1500.	Speculum Historiæ (South French).
Add. 14,819.	Narrationes Historiarum.
16 G vi.	Chronicle of St. Denis.
20 C vii.	Chronicle of St. Denis.
16 G vii.	Fleurs des Histoires.
Add. 6416.	French History.
Vit. E ii.	Historia Regum Franciæ.
Add. 15,268.	History (South French).
Add. 12,029.	Universal History.
20 B vi.	Letter to Richard II.
Slo. 2430.	Vegetius.
20 B ii.	Vegetius.
20 B i.	Vegetius.
Burn. 275.	Priscian.
20 A v.	Alexander.
Harl. 4979.	Alexander.
19 D i.	Alexander.
20 C vi.	Lancelot.
20 D iv.	Lancelot.
Add. 10,292.	Romances of the Round Table.
Add. 10,293.	Romances of the Round Table.
Add. 10,294.	Romances of the Round Table.
20 D ii.	Tristram et Isoult.
Add. 5475.	Tristan.
Harl. 4389.	Tristan (South French).
14 E ii.	Sangraal.
Harl. 4903.	Marques de Rome.
19 B xiii.	Roman de la Rose.
20 A xvii.	Roman de la Rose.
19 C i.	Breviaire d'Amour (South French).
Harl. 4940.	Breviaire d'Amour.
Norman.	
Eg. 1894.	Genesis.
Add. 16,975.	Psalter.

Burgundian.

Harl. 2897.	Service Book.

Italian.

Add. 21,973.	Missal.
Add. 18,720.	Bible.
Add. 15,277.	Bible Pictures.
Add. 15,265.	Hours.
Add. 30,084.	Antiphonar.
Harl. 2928.	Calendar.
Add. 27,868.	Rule of St. Francis.
Add. 27,428.	Legends of Saints.
Harl. 3571.	History of the Holy Family.
Add. 18,196.	Scrap Book.
Add. 21,412.	Scrap Book.
Add. 29,902.	Scrap Book.
Add. 24,642.	Gratian.
Add. 15,274.	Gratian.
Ar. 481.	Decretals.
Add. 23,144.	Decretals.
Add. 23,923.	Decretals.
Harl. 3746.	Decretals.
Harl. 3751.	Decretals.
Ar. 439.	Justinian.
Add. 12,023.	Justinian.
Add. 27,695.	Cybo of Hyeres.
Add. 28,841.	Cybo of Hyeres.
Add. 17,046.	Matricola.
Add. 21,965.	Matricola of the Perugian Tailors.
6 E ix.	Poems.
Add. 27,376.	Account of Palestine.
Eg. 943.	Dante.
Add. 19,587.	Dante.
Harl. 3448.	Flore di Virtu.
Eg. 2020.	Serapion.
Add. 15,477.	Guido de Colonna's Troy.
Add. 12,228.	Meliadus.
Add. 23,929.	Tristram.

German.

Add. 22,279, 22,280.	Psalters.
Add. 15,243.	Apocalypse.
Add. 22,281.	Breviary.
Add. 17,687.	Life of Christ.
Add. 15,690.	Prayers.
Add. 16,578.	Speculum Humanæ Salvationis.
Harl. 3240.	Speculum Humanæ Salvationis.
Add. 17,864.	Scrap book.

EARLY 15TH CENTURY.

English.

1 E ix.	Bible.
Harl. 7026.	Lectionary.
Add. 16,998.	Missal.
Add. 29,704, 29,705.	Cuttings from a Missal.
2 A viii.	Hours.
2 A xviii.	Hours.
Add. 16,968.	Hours.
Slo. 2683.	Hours.
Add. 22,720.	Prayers.
Ar. 38.	Occleve.
17 D 6.	Occleve.
Harl. 4866.	Occleve.
10 B 14.	J. Dumbleton's Summa.
Harl. 1319.	Life of Richard II.
Add. 29,301.	Medical Treatises.
Nero. A 10.	Poems.
Harl. 1744.	Sermons.
Harl. 1892.	Prayers.
Harl. 2332.	Almanack (1412).

Flemish.

Slo. 2427.	Psalter.
Add. 15,410.	Historia Scholastica.
Add. 16,951.	Historia Scholastica.
Add. 24,189.	Sir John Mandeville.
14 D iv., v.	Froissart.
Add. 20,698.	Christine de Pisa.

French.

Add. 18,856.	Bible Historiale.
Add. 18,857.	Bible Historiale.
19 D vi., vii.	Bible Historiale.
19 D iii.	Bible Historiale.
15 D iii.	Bible Historiale.
Dom. xvii.	Psalter (Henry VI.).
Add. 18,850.	Hours (Bedford "Missal").
Harl. 2867.	Hours.
Harl. 2952.	Hours.
Eg. 10,70.	Hours (René of Provence).
Add. 16,997.	Hours.
Vesp. A xix.	Hours.
Add. 29,433.	Hours.
Add. 16,907.	La Legende dorée.
20 D v.	St. Gregory.
Add. 25,722.	Johannes de Janua.
Otho. D ii.	Travels in Palestine.
13 B viii.	Giraldus Cambrensis.
20 B iv.	St. Bonaventure.
Burn. 257.	Statius
Add. 21,602.	Boethius.
19 A iv.	Boethius.
Eg. 912.	Orosius.
17 E iii.	Proprieté des Choses.
Add. 15,269.	Chronicle of St. Denis.
Slo. 2433.	Chronicle of St. Denis.
Nero. E ii.	Chronicle of St. Denis.
Add. 25,884.	Universal History.
Otho. C iv.	Universal History.
Harl. 4411.	Universal History.
Add. 21,143.	Chronicle of France.
19 E vi.	Chronicle of Guillaume de Burgues.
20 C i.	Les faits des Romains.
20 B 20.	Alexander.
20 D xi.	Histoire de Guerin.
19 B xvi.	Miroir des Dames.
19 C vii.	La Tour Landry.

Add. 21,247.	Les Quatre Dames.
20 C iv.	Boccaccio.
20 C v.	Boccaccio.
Harl. 4431.	Chr. de Pisan.
20 C viii.	L'Arbre des Batailles.
Add. 27,699.	La Chasse (Phœbus).
Harl. 4385.	Gouvernment des Rois.
Claud. B vi.	Cutting from illuminated book.
Burgundian.	
Harl. 2921.	Hours.
Italian.	
Add. 30,038.	Missal.
Add. 17,943.	Hours.
Add. 17,466.	Hours.
Add. 30,014.	Hymnal.
Harl. 5347.	Life of Our Lady.
Add. 15,691.	Joachim's Vaticinia de Pontificibus.
Harl. 1340.	Joachim's Vaticinia de Pontificibus.
Add. 19,581.	Johannis Runsic Confessionale.
Add. 21,615.	Theophorus de Cusentia.
Add. 15,685.	Jacobus de Cessolis.
Burn. 198.	Livy.
Harl. 2453.	Seneca.
Vesp. A 13.	Liber insularum.
German.	
Eg. 1122.	Gospels.
Add. 19,896.	Apocalypse.
Harl. 2841.	Hours.
Harl. 2854.	Hours.
Harl. 2855.	Hours.
Eg. 859.	Prayers.
Add. 25,089.	Legends of Christ.
Ar. 120.	Speculum Humanæ Salvationis.
Slo. 361.	Speculum Humanæ Salvationis.
Add. 15,249.	Biblia Pauperum.
Ar. 117.	S. Bernard.
Add. 25,435.	Loosbuch.
Add. 15,456.	Obituarium.

Spanish.

Add. 28,962.	Hours, etc. (Alfonso V.)

Dutch.

Harl. 2954.	Hours.
Add. 17,467.	Hours.

MIDDLE OF THE 15TH CENTURY.

English.

Harl. 1251.	Hours.
Harl. 1262.	Hours.
Ar. 203.	Hours.
Ar. 341.	Hours.
Ar. 302.	Hours.
2 B xv.	Hours.
Add. 27,948.	Hours.
Slo. 2565.	Hours.
Slo. 2633.	Hours.
Slo. 2474.	Hours.
Harl. 2887.	Hours.
Harl. 2982.	Hours.
Add. 10,302.	Norton's Ordinal.
Slo. 2465.	Calendar.
17 A xvi.	Calendars.
Tib. B iii.	Prayers.
Harl. 629.	Life of Our Lady.
Harl. 2278.	Lydgate's Life of St. Edmund.
Slo. 2452.	Lydgate.
Julius E iv.	Lydgate.
Tib. A vii.	Chronicle.
Harl. 1671.	Moral Poems.
Harl. 2838.	Speculum Humanæ Salvationis.
1 B x.	Tables of Virtues, etc.
Claud. B i.	Revelations of St. Bridget.
Nero. D vii.	Benefactors of St. Alban's.
17 B xliii.	Mandeville's Travels.
17 C xxxviii.	Mandeville's Travels.
Jul. E iv.	Life of the Earl of Warwick.
Jul. E v.	Alanus Charetier.

Harl. 1808.	Historical Collections.
Ar. 66.	Astrology.
12 C v.	Astrology.
17 A xlvii.	Magic.
Vesp. B xii.	The Master of Game.
Faust. B vii.	Genealogy.
Jul. F vii.	Ovid's Metamorphoses.
18 D ii.	Lydgate.
Tib. A iv.	Gower.
15 E vi.	Romances (Shrewsbury Book).
Harl. 1735.	Charms, etc.
Harl. 318.	Histories.

Flemish.

1 C vi.	Bible.
Add. 15,254-15,258.	Bible.
Slo. 2471.	Hours.
Harl. 3000.	Hours.
Slo. 2321.	Hours.
Harl. 2846.	Hours.
Harl. 2985.	Hours.
Slo. 2726.	Hours.
Slo. 2571.	Hours.
Eg. 2045.	Hours.
Slo. 2692.	Hours.
Add. 19,416.	Hours.
Harl. 2884.	Hours.
Add. 19,738.	Hours.
Add. 12,231.	Hours.
Harl. 2876.	Hours.
Add. 19,962.	Hours.
Add. 11,867.	Hours.
Ar. 318.	Hours.
Harl. 1211.	Hours.
Harl. 2853.	Hours.
Harl. 2858.	Hours.
Harl. 2962.	Hours.
Harl. 5781.	Hours.

French.

Add. 15,248.	Bible Moralised.
Add. 15,259.	Bible.
Add. 17,399.	Apocalypse.
Harl. 2940.	Hours.
Add. 18,192.	Hours.
Harl. 2934.	Hours.
Harl. 2971.	Hours.
Harl. 2998.	Hours.
Eg. 2019.	Hours.
Add. 21,909.	Hours.
Add. 25,695.	Hours.
Slo. 2468.	Hours.
Harl. 2917.	Hours.
Harl. 2980.	Hours.
Add. 18,751.	Hours.
Harl. 2989.	Hours.
Slo. 2803.	Hours.
Add. 28,784.	Hours.
Harl. 2865.	Hours.
Harl. 2919.	Hours.
Harl. 2959.	Hours.
Harl. 2972.	Hours.
Harl. 2974.	Hours.
Harl. 5370.	Hours.
Harl. 5762.	Hours.
Add. 29,706.	Hours.
Burney. 332.	Hours.
Add. 4836.	Hours.
Harl. 2915.	Hours.
Harl. 2900.	Hours.
Harl. 5319.	Prayers.
Add. 25,885–25,887.	Life of Christ.
Jul. A ix.	Theology.
Slo. 3049.	Livre des Anges.
Harl. 1310.	Treatises of Virtues and Vices.
Ar. 71.	Livre de félicité de vie.
Harl. 4409.	Life of St. Denis.

Harl. 334.	Livre de Clergie.
Lansd. 1179.	Speculum Historiæ.
17 F i.	Quintus Curtius.
Add. 15,300.	Alain de Chartres.
19 C ix.	Brute.
Harl. 4376.	Chronicle of J. de Courcy.
Lansd. 1178.	Livy.
Harl. 4917.	Cicero.
Harl. 4329.	Seneca.
Harl. 4372, 4373.	Valerius Maximus.
Harl. 4374, 4375.	Valerius Maximus.
17 F iv.	Valerius Maximus.
20 B xv.	Vegetius.
Add. 10,341.	Boethius.
20 A xix.	Boethius.
20 B ix.	Regimen de Santé.
Aug. A vi.	Propriété des Choses.
Add. 28,549.	Droit d'Armes.
18 D vii.	Boccaccio.
16 G v.	Boccaccio.
16 G ii.	Quatre Fils Aymon.
Eg. 2022.	Roman de la Rose.
Nero. D ix.	Petit Jean.
Harl. 3999.	Trésor de J. de Meun.
Harl. 4939.	Speculum Historiæ.
Cleop. D. ii.	Chronicle.

Burgundian.

Harl. 2966.	Hours.
Harl. 2967.	Missal.
Add. 22,937.	Pèlerinage de la Vie.

Lorraine.

Harl. 2999.	Hours.

Swiss.

Harl. 2947.	Hours.

Italian.

Add. 15,528.	Hours.
Add. 27,697.	Hours.

Harl. 2715.	Macrobius.
15 A xxviii.	Æsop.
Harl. 3216.	Philosophy.
Add. 22,497.	Saints in Stat. Tinctor.
Add. 23,770.	Astrology.
Add. 22,329.	La Sfera.
Harl. 3567.	Petrarch.
Harl. 5600.	Homer.
Add. 15,816.	Ducale.

German.

Ar. 108.	Missal.
Harl. 2975.	Breviary.
Add. 14,805.	Pontifical.

Dutch.

Harl. 2943.	Hours.
Add. 15,267.	Hours.

LATE 15TH CENTURY.

English.

Harl. 1892.	Psalter.
Add. 15,216.	Hours.
19 A xxii.	Codicille de Jean de Meun.
Harl. 7353.	Roll of History.
19 C vi.	Xenophon.
Harl. 2407.	Alchemy.
18 C xviii.	Master of Game.
Harl. 512.	Bartholomew de Glanvile.
Harl. 326.	Romances.

Flemish.

18 D ix.	Bible Historiale.
18 D x.	Bible Historiale.
15 D i.	Bible Historiale.
19 A ii.	Apocalypse.
Harl. 5764.	Psalter.
Add. 24,075.	Missal.
2 A xix.	Mass of Conception of Our Lady.
Add. 22,494.	Gradual (cuttings).
Eg. 1149.	Hours.

Eg. 2125.	Hours.
Add. 17,026.	Hours.
Add. 22,590.	Hours.
Ar. 316.	Hours.
Harl. 1211.	Hours.
Harl. 2923.	Hours.
Ar. 19,917.	Hours.
Add. 17,012.	Hours.
Eg. 1147.	Hours.
Add. 15,677.	Hours.
Add. 17,353.	Hours.
Slo. 3916.	Hours.
20 B ii.	Lives of Saints.
16 G iii.	Vita Christi.
16 G iv.	Chronicles.
17 F iii.	St. Augustine's Cité de Dieu.
15 D v.	St. Gregory.
Add. 30,051.	St. Jerome.
17 F vi.	Forteresse de la Foi.
17 F vii.	Forteresse de la Foi.
Add. 18,855.	Calendar.
20 D viii.	Monstrelet's Chronicles.
20 A xii.	Seneca.
Eg. 1065.	Cæsar.
17 F ii.	Cæsar.
16 G viii.	Cæsar.
17 E iv.	Ovid.
16 G ix.	Xenophon.
18 E iii.	Valerius Maximus.
18 E iv.	Valerius Maximus.
17 F i.	Quintus Curtius.
14 D ii.	Froissart.
Aug. A v.	Trésor des Histoires.
18 E vi.	Fleur des Histoires.
16 G i.	Chroniques de Pise.
Nero E iii.	Chroniques de Flandres.
16 F iii.	Chroniques de Flandres.
14 E i.	Miroir Historial.

17 F ii.	Histoire Universale.
14 E iv.	Chroniques d'Angleterre.
15 E iv.	Chroniques d'Angleterre.
20 E i.–vi.	Chroniques de St. Denis.
15 E i.	Conquête de Jerusalem.
17 F v.	Histoire de Godfroi de Bouillon.
19 C viii.	L'Imagination de vraye Noblesse.
14 E ii.	Le Chemin de Vaillance.
14 E vi.	Pierre de Crescenses.
15 E ii.	Propriété des Choses.
15 E iii.	Propriété des Choses.
16 F viii.	Le Regimen de Santé.
19 E v.	Les Fais des Romains.
20 C iii.	Alexander.
Burn. 169.	Alexander.
Add. 11,696.	Boccaccio.
19 E i.	Boccaccio.
14 E v.	Boccaccio.
Harl. 4425.	Roman de la Rose.
15 E v.	Pierceforest.
19 E ii.	Pierceforest.
19 E iii.	Pierceforest.
16 F v.	Sydrac.
19 A vi.	Toison d'Or.
16 F i.	Juvençal.
16 F iv.	Le Strif de Fortune.
16 F ii.	Poems of Charles, Duke of Orleans.

French.

Add. 19,897.	Missal.
Eg. 1067.	Pontifical.
Add. 17,008.	Benedictional.
Harl. 5049.	Hours.
Add. 11,865.	Hours.
Eg. 1068.	Hours.
Slo. 2732 B.	Hours.
Harl. 2863.	Hours.
Harl. 2877.	Hours.

Harl. 2916.	Hours.
Harl. 2918.	Hours.
Harl. 2922.	Hours.
Harl. 2929.	Hours.
Harl. 2933.	Hours.
Harl. 2935, 2936.	Hours.
Harl. 2948.	Hours.
Harl. 2950.	Hours.
Harl. 2969.	Hours.
Harl. 5328.	Hours.
King 8.	Hours.
Slo. 961 or 2467.	Hours.
Add. 20,694.	Hours.
Add. 14,803.	Hours.
Add. 25,697.	Breviary.
19 B vi.	Le Mystère de la Passion de Jesus.
Cal. A v.	Félicité Humaine.
14 D i.	St. Augustine's Cité de Dieu.
Harl. 2681.	Cicero.
17 E v.	Xenophon.
15 D vi.	Livy.
Harl. 4335–4339.	Boethius.
Harl. 4379, 4380.	Froissart.
14 D vi.	Froissart.
18 E i.	Froissart.
18 E ii.	Froissart.
Add. 6797.	Fleur des Histoires.
18 E v.	Histoire Universale.
Add. 26,667.	Chronique Universale.
20 C ix.	Chronique de Charles VII.
Lans. 191.	Chronique de France.
Galba E iii.	Chronicle of England.
Harl. 200.	Chronicle of England.
7 B viii.	Liber Internæ Consolationis.
Add. 19,720.	Le Rustican.
19 B x.	Regimen de Santé.
Harl. 6199.	Order of the Golden Fleece.
Harl. 4485.	Order of St. Michael.

Add. 18,750.	Boccaccio.
Harl. 621.	Boccaccio.
20 C ii.	Cleriadus et Meliadus.
Italian.	
Add. 15,114.	Psalter.
Burn. 14.	Psalter.
Add. 15,814.	Missal.
Add. 29,735.	Breviary.
Add. 19,417.	Hours.
Add. 22,557.	Hours.
Add. 17,864.	Cuttings from Service Books.
Add. 22,325.	Decretals.
Harl. 3718.	Theological and Moral Treatises.
Lans. 836.	Horace.
Add. 22,318.	Plutarch.
Add. 12,004.	Martial.
Kings 24.	Virgil.
Harl. 2702.	Varro.
Add. 24,945.	De Re Militari.
Add. 14,787.	Gratulatio Bembi, 1462.
Add. 21,463.	V. Capelli Oratio Panegyrica, 1486.
Add. 18,197.	Scrap Book.
Add. 20,016.	Relazione.
Burgundian.	
Add. 7970.	
15 D iv.	Quintus Curtius.
Spanish.	
Add. 18,851.	Queen Isabel's Breviary.
Add. 18,193.	Hours.
Harl. 3183.	Prayers.
German.	
Eg. 1146.	Hours.
Add. 15,702.	Hours.
Add. 27,913.	Hours.
Harl. 2041.	Missal.
Add. 15,682.	Legend of St. Mary Magdalene.
Add. 15,686.	Rule of St. Clare.
Add. 15,710.	Life of St. Francis.

Dutch.

Add. 20,859.	Hours.
Harl. 1662.	Hours.
Add. 20,729.	Hours.
Add. 15,525.	Hours.
Add. 29,887.	Hours.

16TH CENTURY.

English.

2 A xii.	Breviary.
Harl. 6561.	Evangeliarium.
2 B. xii.	Evangeliarium.
2 B xiii.	Evangeliarium.
Add. 21,974.	Benedictional.
17 C xvi.	Etching.
17 C xv.	Medical Astrology.
12 C iii.	Emblems.
Harl. 41.	Coronation of Ann Boleyn.
Vesp. A xvii.	L'Ordre d'une Chef de Guerre.
Add. 28,330.	English Costumes.
Nero. D viii.	Sketch of a monastery.
17 C xxxv.	Designs for fireworks.
17 A lv.	Master of game.
Julius F iv.	Artillery.

Flemish.

Kings 9.	Hours.
Harl. 2968.	Hours.
Add. 17,280.	Hours.
Add. 18,852.	Hours.
Add. 24,098.	Hours.
Add. 8824.	Hours.
Add. 12,531.	Portuguese Genealogies.
Add. 25,693.	Chappelet de Jesus.

French.

Add. 18,854.	Hours.
Add. 18,855.	Hours.
Slo. 2419.	Hours.
Add. 25,710.	Hours.

Slo. 2418.	Hours.
Slo. 2605.	Hours.
Harl. 2924.	Hours.
Kings 6.	Hours.
Kings 7.	Hours.
Add. 11,866.	Hours.
Add. 22,751.	Hours.
Add. 27,698.	Hours.
Add. 21,235.	Hours.
Harl. 2938.	Form of consecrating a Bishop.
Vesp. B iii.	Death of Anne de Bretagne.
Add. 6277.	Funeral of Anne de Bretagne.
Titus A xvii.	Coronation of Claude, Q. of France.
Eg. 940.	J. de Meun, Le Trésor.
Harl. 4393.	Pineau's Comm. on Acts of Apostles.
Add. 25,709.	Prayers.
Harl. 5763.	Prayers.
Harl. 6205.	Cæsar.
Add. 11,355.	Virgil.
Vesp. B ii.	Reception of Mary of England.
20 A xvi.	Chanson.
Add. 25,092.	La chasse.
Burn. 97.	Vegetius.
Harl. 5256.	French Poem, 1597.

Italian.

Add. 15,813.	Missal.
Add. 20,927.	Hours.
Add. 27,934.	Campagna di Pieta.
Add. 22,498.	Matricola.
Add. 15,817.	Matricola.
Add. 14,816.	Flore di Virtu.
Harl. 3461.	History.
Add. 18,000.	Ducale.
Harl. 3403.	Ducale.
Add. 27,933.	Ducale.
Harl. 3395.	Ducale.
Ar. 255.	Ducale.

Kings 156.	Ducale.
Add. 23,970.	Ducale.
Slo. 2421.	Canzone.
Harl. 3281.	Machinery.

German.

Harl. 2835.	Missal.
Add. 15,711.	Hours.
Add. 24,153.	Prayers.
Eg. 2075.	Calendar.
Ar. 65.	Portraits from Roman Coins.
Slo. 5228.	Albert Durer's Drawings.
Add. 4727.	Luther preaching.
Add. 29,895.	Alchemy, 1588.
Harl. 3469.	Splendor Solis.
Eg. 1480.	Album, 1557.
Eg. 1186.	Album, 1567.
Eg. 1191.	Album, 1573.
Add. 15,699.	Album, 1574–1590.
Eg. 1198.	Album, 1581.
Eg. 1199.	Album, 1587.
Eg. 1553.	Album, 1588.
Eg. 1209.	Album, 1590.
Add. 15,734.	Album, 1592–1595.
Eg. 1538.	Album, 1594.
Eg. 1221.	Album, 1597.
Eg. 1222.	Album, 1597.
Eg. 1225.	Album, 1599.
Eg. 1226.	Album, 1599.
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REFERENCE TABLE

TO NUMERICAL ORDER OF

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IN THE FOREGOING LIST.

ADDITIONAL MANUSCRIPTS.	DATE IN CENTURIES.	ADDITIONAL MANUSCRIPTS.	DATE IN CENTURIES.	ADDITIONAL MANUSCRIPTS.	DATE IN CENTURIES.
1977	13th	14,813	13th	17,333	14th
4949	11th	14,819	14th	17,341	14th
5111	12th	15,219	13th	17,444	14th
5112	12th	15,243	14th	17,687	14th
5475	14th	15,244	14th	17,738	A.D. 1170
10,292	14th	15,247	14th	17,739	12th
10,293	14th	15,265	14th	17,742	A.D. 1218
10,294	14th	15,268	14th	17,864	14th
10,546	9th	15,274	14th	17,868	13th
11,283	13th	15,277	14th	18,043	10th
11,662	11th	15,294	14th	18,144	13th
11,695	12th	15,477	14th	18,196	14th
11,838	12th	15,690	14th	18,633	14th
11,843	14th	16,578	14th	18,719	13th
11,848	9th	16,905	14th	18,720	14th
11,850	12th	16,949	13th	19,352	A.D. 1066
11,870	12th	16,975	14th	19,587	14th
12,023	14th	17,005	13th	19,669	14th
12,029	14th	17,006	14th	19,767	13th
12,228	14th	17,046	14th	19,899	13th

ADDITIONAL MANUSCRIPTS.	DATE IN CENTURIES.
19,992	14th
21,114	13th
21,412	14th
21,926	13th
21,965	14th
21,973	14th
22,279	14th
22,280	14th
22,281	14th
22,493	14th
22,506	14th
22,739	13th
22,740	11th
23,144	14th
23,145	14th
23,923	14th
23,929	14th
24,199	11th
24,642	14th
24,678	13th
24,681	14th
24,683	13th
24,686	13th
25,594	14th
26,103	12th
26,655	A.D. 1250
27,376	14th
27,428	14th
27,695	14th
27,868	14th
28,162	14th
28,681	14th
28,784	13th
28,841	14th
29,253	14th
29,407	14th
29,434	14th
29,902	14th
30,045	13th
30,072	14th
30,084	14th
30,337	12th
30,844	10th

ARUNDEL.	DATE IN CENTURIES.
44	12th
60	11th
83	14th
104	14th
150	13th
155	11th
157	13th
246	13th
339	13th
439	14th
481	14th
484	13th
547	9th
BURNEY.	
3	A.D. 1245
19	12th
20	1285
275	14th
COTTON.	
Calig. A vii	13th
Calig. A viii	12th
Calig. A xiv	11th
Calig. A xv	11th
Claud. A iii	11th
Claud. B iv	11th
Claud. B v	10th
Claud. D ii	14th
Claud. D vi	13th
Cleop. A v	14th
Cleop. B xiv	14th
Cleop. C viii	11th
Cleop. C xi	13th
Faust. B vii	13th
Galba A xviii	10th
Jul. A v	14th
Jul. A vi	11th
Jul. D vii	13th
Nero A iv	14th
Nero C iv	12th
Nero D i	13th

COTTON.	DATE IN CENTURIES.
Nero D ii	14th
Nero D iv	8th
Nero D v	13th
Otho B vi	6th
Tib. A ii	10th
Tib. A iii	11th
Tib. B v	11th
Tib. B viii	14th
Tib. C i	A.D. 1107
Tib. C vi	11th
Tit. D iii	14th
Tit. D xv	13th
Tit. D xvi	11th
Tit. D xxvi	11th
Tit. D xxvii	11th
Vesp. A i	8th
Vesp. A viii	10th
Vit. A xiii	14th
Vit. C iii	11th
Vit. D i	13th
Vit. E ii	14th
Vit. F xi	9th
Appendix 5	14th
EGERTON.	
608	11th
745	14th
809	12th
874	9th
943	14th
1066	14th
1139	12th
1500	14th
1894	14th
1983	12th
2020	14th
HARLEY.	
76	11th
273	14th
324	14th
603	11th

HARLEY.	DATE IN CENTURIES.
647	10th
928	13th
957	14th
979	13th
1526	14th
1527	14th
1585	12th
1629	13th
1772	9th
1802	12th
1810	12th
2356	14th
2449	14th
2506	11th
2637	9th
2788	9th
2799	12th
2803	12th
2804	12th
2820	11th
2821	11th
2844	13th
2878	14th
2891	14th
2897	14th
2904	11th
2908	11th
2928	14th
2930	13th
2970	12th
2979	14th
3006	13th
3011	12th
3045	12th
3240	14th
3244	13th
3448	14th
3571	14th
3746	14th
3751	14th
3978	14th
4381	14th
4382	14th
4389	14th
4664	14th
4751	13th
4903	14th
4940	14th
4972	13th
4979	14th
4986	13th
4996	14th
5102	13th
5294	12th
5647	12th
5785	10th
6563	14th
7551	11th
Roll. Y vi	12th

CHARTER.	
83 A·37	13th
83 C 13	A.D. 1331

KINGS.	
5	14th

LANSDOWNE.	
381	12th
383	12th
420	13th
782	13th
1175	14th

ROYAL.	
1 B xii	A.D. 1254
1 D i	13th
1 D x	13th
1 E iv	14th
2 A iii	13th
2 A xxii	13th
2 B iii	13th
2 B vi	13th
2 B vii	14th
3 A ii	13th
5 E xi	13th

ROYAL.	DATE IN CENTURIES.
5 F x	12th
6 E vi	14th
6 E vii	14th
6 E ix	14th
7 D ii	12th
8 B xiv	13th
8 F viii	13th
9 A vii	13th
10 A vii	13th
10 A xiii	12th
10 D viii	13th
10 E iv	14th
12 C xix	13th
12 F xiii	13th
13 A i	11th
13 A viii	13th
13 B viii	13th
13 E vi	12th
14 C vii	13th
14 E ii	14th
15 A xvi	10th
15 D ii	14th
16 E viii	13th
16 G vi	14th
16 G vii	14th
17 E vii	14th
18 D viii	14th
19 A xx	14th
19 B xiii	14th
19 B xv	14th
19 B xvii	14th
19 C i	14th
19 C ii	14th
19 C iv	14th
19 D i	14th
19 D ii	14th
19 D iv	14th
19 D v	14th
20 A ii	14th
20 A v	14th
20 A xvii	14th
20 B i	14th
20 B ii	14th

ROYAL.	DATE IN CENTURIES.	ROYAL.	DATE IN CENTURIES.	SLOANE.	DATE IN CENTURIES.
20 B vi	14th	20 D vi	13th	1975	12th
20 B xix	13th	Roy. App. viii.	12th	1977	13th
20 C vi	14th			2430	14th
20 C vii	14th	SLOANE.		3544	14th
20 D ii	14th	278	13th	3983	14th
20 D iv	14th	346	14th		

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OF

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Harl. 2900, f. 68 *b*
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‡17,466, f. 62
28,784 B, f. 11 *b*
22,557, f. 40 *b*

AB

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(Struck on the head with a wooden mallet.)
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17 E vii, f. 9 *b*
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17 E vii, f. 17
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19 C i, f. 57*b*
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17 E vii, f. 17*b*
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16 G vii, f. 28
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19 D i, f. 263*b*
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Harl. 621, f. 1 *b*
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Harl. 1892, f. 115
14 E v, f. 13 *b*
‡15 D iii, f. 10 *b*
17 E vii, f. 8 *b*
19 D ii, f. 9
‡Slo. 2605, f. 16 *b*
Eg. 2076, f. 5 *b*
Ar. 318, f. 82
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Praying
‡28,962, ff. 4 *b*, 44 *b*, 202, 312

ALFONSO X, of Spain, and his court
20,787, ff. 1, 80 *b*

ALFRED, King
Claud. D. ii, ff. 5, 8
Faust. B vii, f. 63

ALLEGORICAL PICTURES,
19 C i, f. 11 *b*
Harl. 7353
Harl. 4431
15 E ii, f. 60, etc.
Living and dead kings
Ar. 83, f. 128
22,568, f. 146 *b*
10 E iv, f. 258 *b*

ALTAR, heathen, with gods, figures of deities, etc.
Burn. 257, f. 336 *b*, 359, etc.
Burn. 257, f. 49, etc.

ALTAR, etc. (*continued.*)
‡Harl. 4372, f. 140
Harl. 4374, f. 155 *b*
Harl. 4375, f. 90 *b*, 160 *b*
Harl. 4431, ff. 112 *b*, 116, etc.
20 C iv, f. 30
Lansd. 1178, f. 222
16 G v, f. 81
19 E vi, f. 10
14 E iii, ff. 3, 14, etc.

ALTAR, *see* ECCLESIASTICAL FURNITURE.

ALTHEA, Queen
Harl. 1766, f. 63, etc.

AMAURY, King of Jerusalem, coronation of
15 E i, f. 330

AMAZONS
15,268, f. 103

AMBROSE, Saint
Harl. 4381, f. 4
19 B xvii, f. 105
19 C i, f. 94
4836, f. 4
11,866, f. 173
17,280, f. 35 *b*
‡24,153, f. 129 *b*
29,433, f. 208 *b*
Eg. 1070, f. 89 *b*

And Theodosius
Harl. 1766, f. 206 *b*

Preaching
Harl. 2897, f. 160

Baptising Saint Augustine
18,851, f. 194

AMORINI, or Cupids
Harl. 5600, f. 16
12,004
‡15,816, f. 5
Kings 24
‡Harl. 3481
‡14,787, ff. 1, 6 *b*

Procession of
20,916, f. 1

AMOS, the Prophet
Harl. 4382, f. 122
19 D ii, f. 392 *b*
17 E vii, f. 366 *b*
1 E ix, f. 230
‡15 D iii, f. 395 *b*
24,678, f. 14
Harl. 3244, f. 61

AMPHIBALUS, Saint, martyrdom of
2 B vi, f. 10 *b*
Nero D ii, f. 38 *b*

ANDREAS, JOHANNES, a Commentator, portrait of
Harl. 3718, f. 1 *b*

ANDREW, Saint, Apostle
‡Cal. A xiv, f. 30 *b*
‡18 E vi, f. 175
24,686, f. 2
28,784, B, f. 2
19 B xvii, f. 10
2 A xii, f. 387
Harl. 2855, f. 20 *b*
Harl. 2985, f. 56 *b*
Harl. 3000, f. 57
Slo. 2565, f. 45 *b*
Slo. 2571, f. 39 *b*
Slo. 2633, f. 51 *b*
11,866, f. 160 *b*
15,814, f. 202
17,006, f. 189 *b*
17,012, f. 62
17,280, f. 345
18,854, f. 139 *b*
22,590, f. 240
24,075, f. 242
‡24,153, f. 111 *b*
25,697, f. 254
27,697, f. 93
29,433, f. 197 *b*
29,735, f. 114
Eg. 859, f. 34
Eg. 1070, f. 80 *b*
Ar. 318, f. 49 *b*
‡Kings 9, ff. 36 *b*, 86 *b*

Raising dead man
20 D vi, f. 195 *b*

ANDREW, St. (*continued.*)
Before his accusers
29,704, f. 24
Martyrdom
20 D vi, f. 193
16,907, f. 7
19 C i, f. 194
‡18,851, f. 293
22,720, f. 50 *b*
25,697, f. 254 *b*
29,704, ff. 15, 24
30,038, f. 12
Lans. 1179, f. 68 *b*

ANDREW, King of Hungary, strangled.
Harl. 1766, f. 258

ANDROGEUS, figure of
Harl. 1766, f. 34 *b*

ANDRONICUS, Emperor
Harl. 1766, f. 239 *b*

ANDROMEDA
Harl. 4431, f. 100 *b*

ANGEL.—The illuminators of the Middle Ages appear to have taken more than ordinary delight in introducing figures of angels into their pictures, when they could do so with appropriate taste. Many of the illustrations referred to in the following list are of exceedingly beautiful design, and elaborated in exquisitely harmonious tints of colouring and shading. The use of gold, introduced with freedom, and always with good effect, heightens the brilliancy and expression of these paintings. The opportunity of representing angels and angelic, cherubic, or seraphic figures, which was so naturally afforded to the artist to whose task it devolves to depict scenes of Biblical history, whether of the Old or New Testament, was seldom overlooked. Nor is it difficult to account for this frequent introduction of figures of these supernatural beings into both religious and historical pictures. In the times over which our references extend, a large veneration for angels existed, not unattended with that deeply felt and speculative curiosity which is at all times attached to the mysterious and the unknown wonders of the universe. Hence we have a very large range of references for study and comparison under this head. Other examples will generally be found under BIBLE, JESUS CHRIST, ST. MARY THE VIRGIN, MICHAEL, and similar titles which readily suggest themselves to the student.

Harl. 2886, f. 51 *b*
Harl. 1810, f. 26
‡Eg. 1139
Harl. 5790
Vesp. A viii, f. 2 *b*
Harl. 603
‡Harl. 7026
Ar. 155, f. 9 *b*
Cal. A xiv, ff. 18, 22.
24,199, f. 3 *b*
‡Harl. 2908, ff. 16, 65
Harl. 76
Tib. C vi, ff. 3, 11*b*-18 *b*
Claud. B iv, ff. 2, 29-32, 33, 49
11,695
‡30,337
Lans. 383, f. 13 *b*
Harl. Roll Y, 6

ANGELS, (*continued.*)
17,738
17,739
‡Nero C iv, ff. 2, 5, 11, 16, 23, 24, 30, 33, 35, 39
Ar. 157, ff. 5 *b*, 10 *b*
Cleop. C xi, f. 17
Calig. A vii, f. 8 *b*
28,784 B, ff. 7, 16 *b*
Harl. 4972
Burn. 3, f. 10 *b*
17,868, ff. 30 *b*, 31
10 E iv
19,669
24,642
19 C i
19,587, f. 63, etc.
Arun. 83, ff. 132 *b*, 133, 134, 135 *b*
19 B xvii, ff. 5, 91, 190 *b*
15 D ii
19 B xv
15,265, ff. 123 *b*, 127 *b*
16 G vii, f. 37 *b*
Harl. 2897, f. 188 *b*
Harl. 3571, f. 95 *b*
Harl. 3978, f. 26 *b*
‡6 E ix, f. 6, 7
17,864
18,633
17,687
Harl. 4381
Harl. 4382
19,587, ff. 86, 88, 93, etc.,
Harl. 1527
‡27,697, ff. 52 *b*, 60, 77 *b*, 103 *b*, 118 *b*, 155 *b*, 206, 213, 210—(The angels in this book have exquisitely coloured wings and most graceful draperies).
29,433, f. 174
18,850, ff. 14-144, 150 *b*, 182, 199 *b*, 204 *b*, 288 *b*
Harl. 1892, f. 6 *b*
Harl. 2934, f. 74
20,694, ff. 20, 34, 71 *b*
‡18,851, ff. 29, 90, 195 *b*, 211, 343, 399, 419 *b*

ANGELS, (*continued.*)
15,525, ff. 10, 96
4836, ff. 188 *b*, 189 *b*
Harl. 2865, ff. 13, 59 *b*
Harl. 5762, ff. 67, 83, 164
Slo. 2732 B, ff. 22 *b*, 51
22,590, f. 52 *b*
‡28,785, ff. 26, 84, 91, 120
18,854, ff. 40 *b*, 52, 71 *b*, 91
Slo. 2468, ff. 32 *b*, 51, 184
Harl. 2989, ff. 13, 36 *b*, 49
Harl. 2972, f. 209
Harl. 2980, ff. 26, 32 *b*
‡Harl. 2948, ff. 17 (child angels), 28, 59
Slo. 2605, ff. 17, 30, 47, 70
‡Harl. 2969, ff. 60, 79
11,865, f. 85
Eg. 940, ff. 4, 9
2 B xiii, f. 22
16,998, f. 29
Harl. 2936, f. 59
29,704, ff. 8, 9, 15, 35
Eg. 2019, ff. 25, 98, 196, 219 *b*, 223
Harl. 2999, ff. 52, 57
Harl. 2863, f. 21
Harl. 2877, f. 68 *b*
Kings 7, f. 48
19 D ii, ff. 1, 28 *b*
17 E vii, ff. 1, 8 *b*
28,962, ff. 44 *b*-67 *b*, 81 *b*, 346 *b*
17,012, f. 158 *b*
2 A xvi, f. 118
‡24,098, f. 1 *b*
15,077, f. 200
11,866, f. 158 *b*
Eg. 2045, ff. 25, 89, 115 *b*
17,026, ff. 54 *b*-107, 152
19,416, f. 59 *b*
‡17,280, ff. 78, 190 *b*, 238 *b*
Harl. 2788, f. 7 *b*
Harl. 4939, f. 6 *b*
Harl. 2854, ff. 212, 240
Eg. 875
Slo. 2471, f. 147 *b*
Harl. 3000, ff. 82 *b*, 128 *b*

ANGELS, (*continued.*)
Harl. 2876, ff. 47, 43 *b*
17,399
25,887
Harl. 2853, f. 27 *b*
Harl. 2846
Harl. 2940, f. 175
‡Harl. 2971, ff. 158, 78 *b*
Ar. 318, f. 123 *b*
‡16 G iii
Harl. 5049, f. 13
14,803, f. 53 *b*
‡15,114, ff. 48 *b*, 265 *b*
27,913, f. 103
20,729, f. 70 *b*
2 B xii, f. 23
15,682, f. 105
Kings 9
‡25,698
Slo. 2605
15,711, f. 145
‡24,153
Nero E ii
Lans. 1179, f. 120 *b*, etc.
Slo. 2565, ff. 21 *b*, 58 *b*, 120 *b*
11,843
‡16,997, ff. 21, 44 *b*, 57, 63, 84 *b*, 111, 163
‡17,006
‡14,787
15,685, f. 51
‡24,189, f. 13
25,695, ff. 23-29, 62, 78-87, 94, 106, 114, 121, 147
29,887, f. 70 *b*
29,735, f. 7
‡30,014
30,038
Harl. 1766, f. 13
Harl. 2915, f. 43 *b*
Harl. 2950
Harl. 4335-4337
Harl. 4376, f. 206 *b*
Harl. 4431, f. 132 *b*
14 E i, f. 3, etc.
14 E iii, f. 3
14 E iv
14 E v, f. 13 *b*

ANGELS, (*continued.*)
14 E vi
‡15 D iii, f. 6
15 E vi, f. 3, etc.
18 E iii, iv
19 E i, f. 1
‡19 E v
20 C v, f. 7
20 A xvi
Eg. 912, f. 11 *b*, etc.
Eg. 943, f. 80, etc.
‡Eg. 1070
Eg. 2022
‡Eg. 2125, ff. 157 *b*, 209 *b*
Eg. 859, f. 30
15 E ii, f. 19 *b*
‡10,341, f. 113 *b*

Nine orders of
6 E ix, ff. 6, 7

Orders of
Aug. vi, f. 24 *b*
19 C i, f. 29 *b*

Good, and fallen
Aug. vi, f. 20 *b*
17 E iii, f. 15

Seraphim
Harl. 603, f. 9
17,739
‡Harl. 3045, f. 10 *b*
Harl. 4381, f. 4
Harl. 4382, ff. 106 *b*, 110
15,268, f. 1 *b*
‡6 E ix, f. 6
18,720, f. 5
‡27,695, f. 6
2 B xv, f. 10 *b*
‡15 D iii, ff. 3-274 *b*
19 A xxii, f. 1
19 D ii, f. 1
Eg. 940, f. 2 *b*
‡Eg. 1068, f. 41 (crimson colour)
Eg. 1070, ff. 936, 112
Eg. 2019, ff. 203, 222
Dom. A xvii, ff. 49, 149, 205
Burn. 352, f. 97
Harl. 2865, f. 59 *b*

ANGELS, (*continued.*)
Harl. 2887, f. 8 *b*
Harl. 2935, f. 80 *b*
‡Harl. 2969, f. 79
Harl. 2980, f. 32 *b*
Slo. 2418, f. 74
Slo. 2468, f. 87
Slo. 2605, f. 11
15,702, f. 157
‡16,997, ff. 84 *b*, 90, 111
18,850, ff. 14, 150 *b*, 204 *b*, 288 *b*
18,851, f. 241
18,854, f. 134 *b*
19,897, f. 148 *b*
19,962, ff. 17 *b*-26
25,695, ff. 23, 29, 147
27,697, ff. 13, 52 *b*, 155 *b*, 191, 197
29,704, f. 10
28,962, f. 302

On wheel
‡Ar. 83, ff. 5 *b*, 131 *b*

Supporting St. Mary
Eg. 1070, f. 99

With symbols of Evangelists
‡17,738, f. 199

Cherubim
6 E ix, f. 6
19 B xvii, f. 216
Eg. 943, ff. 76, 77, etc.
Dom. A xvii, ff. 49, 149
Kings 8, f. 47 *b*
Harl. 2865, f. 59 *b*
Harl. 2917, f. 70
Eg. 1068, f. 41
Eg. 2045, f. 115 *b*
Slo. 2605, f. 11
16,997, f. 90
17,280, f. 24 *b*
17,466, f. 154
18,850, f. 208
18,851, f. 224
20,694, f. 18 *b*
27,697, ff. 155 *b*, 191, 197
‡28,785, f. 58
‡29,433, f. 192

ANGELS, (*continued.*)
Guardian
‡24,153, f. 74 *b*
2 B xv, f. 66 *b*
Tib. B iii, f. 145 *b*

Guardian, keeping off a fiend
Harl. 5764, f. 87

Guardian with worshipper
2 A xviii, f. 26

Judgment of
27,695, f. 1 *b*

Fall of
Burn. 3, f. 10 *b*

Fallen, driven out of heaven
18 G ii, f. 161 *b*

Fallen, cast into hell
Harl. 3240, f. 4 *b*

Appearing in a dream to the Magi
Ar. 157, f. 4 *b*

At tomb of Jesus Christ
2 B vi, f. 9 *b*
Ar. 157, f. 11
21,926, f. 21
24,686, f. 4 *b*
See also JESUS CHRIST, RESURRECTION.

Disputing with fiend for a soul
18,751, f. 163

Weighing souls
10 E iv, f. 184
19,587, f. 61

Holding souls
Lans. 383, f. 168 *b*

Carrying the souls of the departed
18,213, f. 125

Bearing soul to heaven
Slo. 2565, f. 120 *b*

Ascending ladder
18,851, f. 180

Supporting Host
Eg. 1070, f. 110

ANGELS, (*continued.*)
With crown of thorns
Eg. 1070, f. 98
With book
18,751, f. 37
With scrolls
Eg. 1070, f. 32 *b*
18,751, ff. 86 *b*, 129
With shield
‡21,926, f. 2
Harl. 4940, f. 12 *b*
Peacock, feathered wings of
Harl. 4381, f. 10
Holding standards, in borders,
Harl. 4372, 4373, 4379, 4380

ANGELS, (*continued.*)
Tying Devils
10 E iv, f. 188
Supporting the Trinity
19 C i, f. 16
Conveying prayers to God
19 C i, f. 28 *b*
Duties of
19 C i, f. 29
With Abraham
‡15,268, f. 24 *b*

ANGLER, fishing
14 E vi, f. 259 *b*

ANIMALS.—The following references are to Manuscripts that contain numerous representations of animals in their pictures, or to single pictures in which various figures of creatures are introduced. The student will also find animals in illustrations of the CREATION; the headings of ARK, DRAGON, GROTESQUES, GRYLLI, MONSTERS, etc., supply others. Separate animals are entered in the Dictionary under their own names. For the most part, the drawing of, and proportions assigned to animal forms, are not very good; but there are, at the same time, some very fine examples of good drawing; the colouring is not always correct. In some a great deal of spirit and a very natural position is indicated; in others again, and especially in figures of beasts or birds introduced into borders of the fourteenth and fifteenth centuries, there is a touch of humour, and occasionally of caricature, which adds a charm to the picture of the creature indicated. In all illustrations of beasts the artists have evinced an intimate knowledge of their subject; of course, the early BESTIARIES, or "Manuals of Natural History" as they may be called, betray a conventionality of design, and show the hand of the copyist rather than the designer. But even the best of these afford much material for study and comparison.

Tib. B v
‡Vitel. C iii
Slo. 1975
11,283
‡Harl. 1585
Slo. 1975
Slo. 278, ff. 44, etc.
Slo. 1977, f. 1
Ar. 339, ff. 73, etc.
Vitel. D 1
‡24,686
Harl. 3244
Harl. 4986, ff. 44 *b*, 50
‡Harl. 4751
10 E iv
12 F xiii

ANIMALS, (*continued.*)
13 B viii, ff. 10 *b*, etc.
16 E viii
Slo. 3544, 3983
Eg. 943
Burn. 275
10,293, f. 1
12,228
‡15,268
‡15,274
‡28,784, A
‡28,841
Harl. 273, ff. 70–81
Harl. 334
16 G vii
19 D 1
Harl. 1717, f. 174 *b*
Harl. 2702, f. 98 *b*
Harl. 4431, f. 128
‡15,816, f. 5
15,269
18,000
19 C 1
18,850, f. 16 *b*
‡18,852
19,720, f. 212 *b*
‡12 C xix
12 D ii
14 E iii, ff. 78 *b*, etc.
14 E iv
14 E vi
15 A xxviii
15 E iii, ff. 49 *b*, 196, etc.
15 E vi, ff. 15 *b*, etc.
17 E iii, ff. 175, 264
‡20 B xx, ff. 41, etc.

ANIMALS, (*continued.*)
Aug. A v, f. 388
Aug. vi, f. 326
Vesp. B xii
‡Burn. 97
Eg. 912, f. 10
Lans. 1178
Burn. 257, ff. 90 *b*, 119, etc.

Fabulous
Harl. 4751
20 A v, f. 48 *b*
10 E iv
Harl. 4979, ff. 71 *b*, 72, etc.
15 E iv
2013, xx, ff. 51-80
Harl. 4979, f. 67 *b*

Medical properties of
Harl. 1585

In Paradise divided by God into sexes
19 C i, f. 201

Strange, attacked by Alexander
15,268, f. 210 *b*

See also ALEXANDER.

Various allegorical and philosophical formulæ
Harl. 2637

As jugglers and musicians
Lans. 420, f. 12 *b*

Hunting, and playing on musical instruments, games, etc.
Harl. 6563

ANNE, Saint, Mother of the Blessed Virgin.—This saint is usually represented as aged and of grave aspect. She is often accompanied by her daughter, the Virgin Mary, as a child, and sometimes forms one of a group of the Holy Family. The scenes of her life generally chosen for representation are, (i) the Annunciation of the birth of the Virgin; and (ii) the subsequent meeting with her husband, St. Joachim (*see* JOACHIM, Saint), at the "Golden Gate" of Nazareth; this latter subject is generally illustrative of the Immaculate Conception.

Harl. 2897, f. 340 *b*
Eg. 1068, f. 88 *b*
Eg. 1070, f. 97
Eg. 2125, f. 212 *b*

ANNE, Saint, (*continued.*)
Tib. B iii, f. 146 *b*
Ar. 318, f. 24 *b*
Kings 7, f. 99
Harl. 2441, f. 93 *b*
Harl. 2846, f. 40 *b*
Harl. 2900, f. 59 *b*
Harl. 2919, f. 146 *b*
Harl. 2929, f. 127 *b*
Harl. 2975, f. 229 *b*
Harl. 2985, f. 31 *b*
‡Harl. 3000, f. 34 *b*
Harl. 5049, f. 63
Slo. 2321, f. 143 *b*
Slo. 2418, f. 136
Slo. 2468, f. 184
Slo. 2471, f. 35 *b*
Slo. 2605, f. 102
Slo. 2633, f. 27 *b*
Slo. 2916, f. 126 *b*
14,803, f. 104
‡15,711, f. 115 *b*
15,813, f. 216 *b*
17,353, f. 140 *b*
18,851, f. 414
18,854, f. 147
20,694, f. 142
22,590, f. 251
22,720, f. 321
‡24,153, ff. 79 *b*, 85 *b*
28,785, f. 175 *b*
29,433, f. 217
Kings 9, f. 53 *b*
Angel appearing to
15,525, f. 12
Vision of an angel to her
17,280, f. 129 *b*

ANNE, Saint, (*continued.*)
Eg. 2019, f. 30
22,279, f. 10 *b*
Representation of the Immaculate Conception in a curiously naturalistic manner.
2 A xix, f. 1
With the Virgin Mary
20,859, f. 77 *b*
17,280, f. 360 *b*
24,686, f. 2 *b*
Harl. 2915, f. 153 *b*
With the Blessed Virgin and her Son
19,416, f. 181
With St. Mary and our Lord, the Blessed Virgin being represented as a child
18,850, f. 257 *b*

ANNE OF BRETAGNE,
Queen of France, commemoration of her death, 1573, in illuminated
Vesp. B iii
Funeral
6277

ANTELOPE, an
11,283, f. 3
See ANIMALS.

ANTHIMUS, Saint, and his companions
Martyrdom of
11,870, f. 44 *b*

ANTHONY, Saint and Hermit.—Usually represented as an old bearded hermit, carrying a staff and a bell (the latter to scare away devils), and accompanied by a pig, to symbolise the desires of the body over which the saint triumphed by means of his ascetic life.

28,784, A f. 137 *b*
19 B xvii, f. 46
Harl. 3978, f. 113 *b*
‡23,145, ff. 15 *b*, 25
4836, ff. 1 *b*, 184 *b*
11,866, f. 176
15,114, f. 183 *b*
15,281, f. 218 *b*
15,525, f. 110
15,677, f. 150

ANTHONY, (*continued.*)
15,815, f. 30
15,818, f. 42
17,280, f. 360
17,353, f. 137
17,525, f. 165
‡17,943, f. 136 *b*
18,851, f. 320 *b*
18,854, f. 14 *b*
19,416, f. 126 *b*
19,962, f, 174
20,694, f. 141 *b*
20,859, f. 85
22,590, f. 246 *b*
25,697, f. 262 *b*
27,697, f. 95
29,433, f. 212
29,735, f. 130
Harl. 1211, f. 90 *b*
Harl. 2854, f. 248 *b*
Harl. 2915, f. 151
Harl. 2936, f. 108 *b*
‡Harl. 2952, f. 20 *b* (Grisaille)
Harl. 2962, f. 37 *b*
Harl. 2974, f. 13
Harl. 5049, f. 62 *b*
Eg. 809 (cover of book)
Eg. 1147, f. 218 *b*
Eg. 1070, f. 107 *b*
2 A xviii, f. 6 *b*
Slo. 2418, f. 135 *b*
Slo. 2916, f. 125
Tib. B iii, f. 147
Kings 7, f. 96
‡Kings 9, f. 45 *b*

Tempted by devil in form of a woman
Harl. 5370, f. 161 *b*

ANTHONY of Padua, Saint
‡17,943, f. 136
Harl. 2865, f. 107
Harl. 2967, f. 200 *b*
Harl. 5049, f. 114
Slo. 2916, f. 124

Casting out a devil
Harl. 2897, f. 303 *b*

ANTICHRIST
6 E vi, f. 100 *b*

ANTIOCH, map of, and neighbouring parts
Eg. 1500, f. 47 *b*

ANTIOCHUS setting up idols in temple
18,851, f. 139

ANTONY, Mark
20 C i, f. 247 *b*

ANTS, curious representations of
Slo. 278, f. 54 *b*
16 E viii, f. 16 *b*

Nests of
12 C xix, f. 24 *b*
Harl. 4751, f. 32

ANVIL, an
20,698, f. 87
Ar. 484, f. 203
Jul. F vii, f. 8 *b*
‡16 G v, f. 114 *b*
Harl. 4425, f. 140

APES, figures of, generally in borders. (This heading includes MONKEY)
Slo. 278, f. 58
‡17 E vii, f. 265
19 B xiii, f. 5
Harl. 4979, f. 5
15 E iv, f. 179
19 C viii, f. 11
Aug. A v, f. 354 *b*
10,293
15,434, f. 98
17,019, f. 158 *b*

Combat of
10 E iv, f. 75 *b*
14 E iii, f. 3

With bow and arrow
14 E iii, f. 89

Apes, (*continued.*)
Holding a falcon
14 E iii, f. 140
Blowing horn
14 E iii, f. 140
Led by a rope
16 E viii, f. 34
Caricatures with
‡Harl 4379, 4380
Tricks of
10 E iv, ff. 147, 175, etc.

Apes, (*continued.*)
Teaching a man to stand on his head
20 D iv, f. 260
At school
20 D iv, f. 1
Defying a centaur
20 D iv, f. 150 *b*
Tale of, carrying away the child while another ape rocks the cradle with an ape in it
10,292, f. 76
Riding on a stag
12,029, f. 1

APOCALYPSE.—The numerous illustrations introduced into copies of the Apocalypse are generally treated in a very natural and literal manner. Some of the Manuscripts are full of tastefully designed and very beautifully coloured illuminations, in which the scenes represented in the text are depicted with excellent art, and in a way calculated to show very clearly the fact that the figurative and metaphorical aspect of the Revelation was not preferred among the early miniature painters to the realistic and literal translation.

Apocalypse (or Revelation of St. John) illustrated throughout with pictures
11,695
‡Harl. 4972
15 D ii.
‡19 B xv.
Harl. 4382, ff. 234 *b*-258 *b*
17,333
‡22,493
15,243
18,633
‡15 D iii, ff. 516-534
17,399

Apollinaris, Saint
18,841, f. 461 *b*
Martyrdom of
Harl. 2897, f. 338

Apollo, figure of
Harl. 1766, f. 28
Statue of
Harl. 1766, ff. 43, 44 *b*

Apollonia, Saint
28,784 B, f. 8
Harl. 1211, f. 90 *b*
Harl. 1251, f. 50
Harl. 2854, f. 256
Harl. 2962, f. 40 *b*
Harl. 2989, f. 124
Dom. A xvii, f. 149
Tib. B iii, f. 146 *b*
Slo. 2916, f. 128
15,702, f. 259
17,280, f. 364
17,353, f. 144 *b*
18,854, f. 149 *b*
19,962, f. 178
22,590, f. 253 *b*
27,697, f. 100 *b*
29,735, f. 121 *b*
Eg. 1068, f. 90 *b*
Eg. 1070, f. 90
Eg. 2019, f. 217
Kings 7, f. 100 *b*

APOSTLES, figures of the twelve
‡6 E ix, f. 7 *b* (?1 E ix)
‡15 D ii, f. 64 *b*
‡16,975, ff. 14 *b*, 15
17,353, f. 132
18,851, f. 499
22,720, f. 68
Kings 7, f. 92 *b*
Tib. B iii, f. 143 *b*
Eg. 1070, f. 113
Harl. 1892, f. 115
Harl. 2975, f. 225

APPARITION of a spirit
16 G 5, f. 105 *b*

As a dream
16 G vii, f. 405 *b*
20 C v, f. 137 *b*

APRON
Harl. 4375, f. 258 *b*

AQUEDUCT, an
Harl. 603, f. 14 *b*

ARBOGASTES, figure of
Harl. 1766, ff. 204 *b*, 206

ARCHBISHOP, figure of an
Vitel. C iii, f. 11 *b*
Nero D ii, f. 50, etc.
2 B xiii, f. 22 *b*
18 G ii, f. 156
Jul. E iv, ff. 213, 222
20,916, f. 25
22,497, f. 2 *b*
‡Harl. 4425, f. 167 *b*

Vested
2 B vi, f. 11
‡Tib. B viii
‡2 A xxii, f. 221
24,642, ff. 196, 198 *b*

Vested for mass
17,005, f. 4
Harl. 2799, f. 40
‡17 B xliii, f. 132 *b*

Effigy of an
24,189, f. 6

ARCHBISHOP, (*continued.*)
With cup in hand
Vesp. B i, f. 4

Reading a sealed document in a pulpit
Harl. 1319, f. 12

Crowning Henry III., etc.
Vitel. A xiii, f. 5, f. 5 *b*

At a coronation
14 D iv, f. 133

Giving candle to dying king
20 C ix, f. 310

Buried by monks
Harl. 102, f, 17

ARCHDEACON, visitation by
6 E vi, f. 132 *b*

ARCHER, an
Harl. 1810, f. 25 *b*

ARCHERS
28,785, f. 169 *b*
See ARMOUR, WEAPONS.

ARCHERY, practising
19 D ii, f. 1

ARCHPRIEST
6 E vi, f. 136

ARIOVISTUS, figure of
17 F ii, f. 46

Meeting of, with Julius Cæsar
Harl. 6205, f. 60

ARISTOTLE, school of
Aug. A v, f. 103

ARITHMETICAL diagrams and figures illustrative of the principles of
Ar. 339

ARITHMETIC, method of teaching
Burn. 275, f. 336

ARIUS falling into hell
Tit. D xxvii, f. 75 *b*

Ark of Noah
11,695, f. 79 *b*
17 E vii, f. 11 *b*
30,084, f. 69
Harl. 3240, f. 6
Harl. 4381, f. 13
‡19 E vi, f. 15
‡15,268, f. 7 *b*
18,851, f. 61 *b*
19 C i, f. 57 *b*
‡28,162, f. 7 *b*
25,697, f. 68
Eg. 912, f. 14

Ark of Noah, (*continued.*)
Plans of the
Tit. D iii, ff. 3-4 *b*
14,819
Filled with birds and animals
‡Claud. B iv, ff. 14, 15

Ark (of the covenant)
15,277

Ark (of God)
17,280, f. 221 *b*
Taken by the Philistines, and brought back
Harl. Roll. y 6

ARMOUR.—Under this heading a series of examples is given, arranged under country and date. The list does not attempt to be exhaustive, or it would include the majority of the illuminated MSS. in the Museum, but a few good instances, one of each date, are given. The Italian series terminates early, for at an early period in the 15th century, fanciful and pseudo-classical armour was there introduced into pictures; and this would be comparatively useless for antiquarian or artistic purposes.

Irish, 9th century
Vitel. E xi, f. 1

English, 11th century
Harl. 603
24,199
Claud. B iv
Tib. C vi.
Tit. D xvi
Cleop. C viii

English, 12th century
Nero C iv
Harl. Roll. v. 6

English, 13th century
1 D x, ff. 5-52
12 F xiii, f. 11 *b*
16 30 *b*, 33, 42 *b*
Faust. B vii, ff. 72, 73
‡2 A 22, f. 220
‡24,686
Ar. 157
Harl. 5102, f. 32

English, 14th century
28,681, f. 5 *b*
Nero D ii, f. 48 *b*
Ar. 83, ff. 125 *b*, 126, 133 *b*, 134
18,633

English, late 14th century
23,145, ff. 36, 37 *b*, 162
29,704, ff. 23, 24

English, early 15th century
16,998, f. 87
1 E ix, ff. 145, 232, 240, 306
Slo. 2683, ff. 14 *b*, 38 *b*
‡Harl. 1319
22,720, f. 32 *b*

English, middle 15th century
Harl. 2982, ff. 21, 29
Harl. 1251, ff. 45, 48
Slo. 2565, f. 49 *b*

English, late 15th century
Tib. B iii, f. 148

ARMOUR, (*continued.*)
English, 16th century
2 A xvi, f. 48
Flemish, 10th century
18,043, f. 64 *b*
Flemish, 12th century
17,738, f. 179 *b*
Flemish, 13th century
24,678, f. 14
Flemish, late 13th century
2 B iii, f. 13 *b*
Flemish, 14th century
Harl. 1526
29,407
Kings 5, f. 7
Flemish, middle 14th century
Harl. 3978, f. 24
Harl. 4996, ff. 15 *b*, 19, 37
Flemish, early 15th century
Slo. 2692, f. 65 *b*
‡24,189
‡14 D iv, v
Eg. 2045, ff. 106, 138, 172 *b* 233 *b*
Flemish, middle 15th century
Slo. 2321, f. 61 *b*
Harl. 2985, f. 61 *b*
Harl. 2876, f. 95
‡Harl. 1211
Harl. 2846
Flemish, late 15th century
18,851
19,416
24,098, ff. 4 *b*, 23 *b*
‡17 F ii
‡19 E v
Flemish, circ. 1500
17,012, ff. 28 *b*, 30 *b*, 79 *b*
Flemish, 16th century
‡Kings 9
12,531
French, 13th century
‡Slo. 1977, ff. 5 *b*, etc.
Slo. 278, f. 46
Lans. 782

ARMOUR, (*continued.*)
Ar. 484
16 E viii, f. 39
17,341, ff. 63, 135 *b*
French, late 13th century
30,345, f. 8 *b*
French, early 14th century
20 D vi, f. 63 *b*
19 B xv, f. 16
17,333
20 D ii
22,493
11,843
French, 14th century
‡19 E vii
‡Eg. 745
19 D iv
‡15,244, f. 3
25,594
‡18 D viii, f. 1
Lans. 1175
17 E vii, ff. 17, 111, 336 *b*
‡28,162, f. 8 *b*
Vitel. E ii
Burn. 257
Vitel. A xiii, f. 2 *b*
Eg. 1500
16 G vi
20 C vii
19 B xvii, f. 109
Harl. 4940
Harl. 4381, ff. 106 *b*, 113, 124, 128 *b*, 134, 137
Harl. 4382, ff. 133 *b*, 143, 199
Harl. 4389
15,268
19 C i, f. 33
12,029
‡19,669
15,268, ff. 16, 71, etc., 101 *b*
Harl. 4979
‡Slo. 2430, f. 2 *b*
French, early 15th century
Harl. 2952
‡20 C viii, f. 2 *b*
21,143, f. 239 *b*
Nero E ii

ARMOUR, (*continued.*)
20 C i
25,884
15,269
French, middle 15th century
17,399
‡18,850, f. 289
Harl. 5762, f. 104
‡25,887
Harl. 2974, f. 103
Harl. 2900
Harl. 2915, ff. 161, 163, 167 *b*
‡15 D iii, ff. 130 *b*, 225
Burn. 352, f. 233
‡Harl. 4372
Harl. 4373
Harl. 4374
Harl. 4375
French, late 15th century
Harl. 2933
27,697, ff. 64 *b*, 71 *b*, 210
‡Harl. 2950, ff. 63, 93 *b*, 103
‡Harl. 4379, 4380
15 D vi
17 E v, ff. 112, etc.
‡17 E iv
‡19 C vi
French, early 16th century
Harl. 2863, f. 65
25,710, f. 72
French, various, 1519
Harl. 6205
Burgundian, 14th century
‡Harl. 2897, f. 258
Italian, early 14th century
‡6 E ix
Italian, 14th century
‡15,277
‡21,965
27,695
12,023, f. 174 *b*
15,477
‡19,587, ff. 77, etc.
27,376
Harl. 3571
24,642, f. 3
ARMOUR, (*continued.*)
Italian, late 14th century
17,466, f. 12 *b*
Italian, early 15th century
Burn. 198
‡15,685, f. 97 *b*
German, 12th century
Eg. 809, f. 27 *b*
Lans. 381, ff. 7 *b*, 11
German, 14th century
Slo. 3983
15,243, f. 23
17,687
German, early 15th century
Eg. 859
Dutch, middle 15th century
15,267, f. 77 *b*
Spanish, 12th century
11,695
Spanish, 1415
‡28,962, ff. 78, 81 *b*, 339 *b*
Saracen, 14th century
27,376
Oriental
‡Eg. 1070, f. 139
Man in ring-armour
12 D ii, f. 57
Workmen making
20 C v, f. 15
ARMOURERS at work
16 G v, f. 11
ARMY, or body of soldiers
25,884
12,531
17 E v, ff. 112, etc.
18,851, f. 176
Harl. 4376, f. 356 *b*
17 F i
On the march
14 E i, f. 256
14 D iv
14 D v
16 G ix, ff. 42 *b*, 76 *b*, etc.

ARMY, (*continued.*)
17 F i, ff. 59, 93 *b*, etc.
Harl. 4431, f. 105 *b*
Harl. 326, ff. 67 *b*, 90

Arrangement of, in battle array
16 G viii, f. 189

Drawn up in opposition to another
‡Harl. 4375, f. 123

In boats
14 D iv, f. 39

Before a city
26,667, f. 16 *b*

In a palisading, or camp enclosure
15 E iv, f. 229 *b*

ARROW, man pierced by an
Eg. 2022, ff. 20, 24 *b*

ARSENIUS, Saint
22,557, f. 31

ARTAXERXES, King, sending letters
‡15 D iii, f. 244 *b*
19 C vi, f. 20

ARTHUR, King
20 A ii, f. 4
Harl. 1766, ff. 217, etc.

Tomb of
Harl. 1766, f. 219

ARTIST, lady, painting a picture
16 G v, ff. 68 *b*, 73 *b*
20 C v, ff. 90, 96

ARTOIS, death of the Count of
Nero D ii, f. 191

ASIDA, a fabulous animal or bird so-called
Slo. 278, f. 53 *b*

ASP, or CERASTES
12 C xix, f. 65 *b*

Charming of the
Harl. 3244, f. 61 *b*
Slo. 3544, f. 37 *b*

Ass, with a garland, 1560
Slo. 2421

See also JESUS CHRIST, Flight into Egypt, Entry into Jerusalem.

Man riding on an
21,247

ASSASSINATION, scenes of
24,642, f. 175
17 F i, f. 185
16 G v, f. 27
20 B xx, f. 38
20 C iii, f. 156
20 C v
‡Aug. A v, f. 302
Nero E ii
Harl. 4379, f. 152 *b*
Burn. 169, ff. 18 *b*, 108
20 C i, f. 287

Of Jul. Cæsar
16 G vii, f. 389

Of a player
16 G ii, f. 1

ASSEMBLY, an
16 G i, f. 1

ASSES
‡Harl. 3448

ASTROLABE, figure of an
20 B vii, f. 2

ASTROLOGER, Priest
24,642, f. 241

ASTROLOGICAL emblems
Harl. 3469

ASTROLOGY personified
11,866, f. 11 *b*

ASTRONOMER, figure of an
Harl. 334, ff. 11, 27 *b*
15 E iv, f. 22
17 E iii, f. 136 *b*
Viewing heavenly bodies
Burn. 275, f. 390 *b*
ASTRONOMICAL figures
‡Harl. 647
Harl. 2506
Tib. B v
Diagrams and figures
Harl. 4940, ff. 29, etc.
Harl. 334, ff. 84, etc.
Coloured drawings
‡21,329
Slo. 3983
Instruction
Aug. vi, ff. 173, 200 *b*
Instruments
20 B xx, f. 3
‡Aug. vi, f. 173
Instruments held by animals
Burn. 275, f. 390 *b*
ASTYAGES, King
Harl. 1766, ff. 124 *b*, 128
Dream of his wife
14 E v, f. 94
ATALANTA, figure of
Harl. 1766, f. 63 *b*
ATHAMAS, figure of
Harl. 1766, f. 30
ATHANASIUS, Saint
Eg. 1147, f. 245
17 C xxxviii, f. 34 *b*
ATHELSTAN, King
20 A ii, f. 4 *b*
Claud. D ii, f. 10
ATREUS, scenes from the mythological story of
Harl. 1766, f. 53
ATTALUS, figure of
Harl. 1766, f. 209
ATYS, death of
Harl. 1766, f. 132
AUBERT, (David) works of, illuminated
15 E v
19 E ii
16 E iii
Portrait of
15 E v, f. 3
AUGUSTINE, Saint, Bishop of Hippo
Tib. B iii, f. 142 *b*
Faust. B vii. f. 59
Nero D ii, f. 49
Harl. 2897. f. 380
Harl. 4381, f. 4
19 C i, f. 94
15,244, f. 2
11,866, f. 173 *b*
15,815, f. 54 *b*
17,280, f. 458
22,557, f. 18
29,433, f. 208 *b*
‡30,014, f. 130 *b*
Harl. 5764, f. 26
Harl. 5370, f. 165 *b*
Eg. 859, f. 22
Eg. 1070, f. 100
Holding heart
18,851, f. 445 *b*
Baptism of
18,851, f. 194
Consecration of
29,704, f. 29
Preaching
‡Harl. 2897, f. 157 *b*
Vision of child by sea shore
18,851, f. 241
AUGUSTUS CÆSAR Emperor
‡26,667, f. 33 *b*
Decreeing the taxing of Judæa
Harl. 7026, f. 5
AUSONIUS, Saint
Kings 7, f. 93 *b*

AUTHOR (or TRANSLATOR) presenting his book to his royal, or noble, patron. This subject, treated more or less conventionally is a favourite subject at the beginning of historical, philosophical, and literary works. Usually the author kneels, book in hand, before his patron, who is seated on a throne in a hall, and surrounded by courtiers and servants. Many of the illustrations are of good execution, and indicate an intimate knowledge of the art and composition of *genre* pictures. In some there is a vivacity of action quite remarkable. They all contain details of costume, furniture, interior decoration, and the constructive sciences, useful to the artist and illustrative of the manners and customs of the period. The perspective, though not always correct, does not err so far as to be displeasing to the eye.

Vitel. C iii, f. 11 *b*
Ar. 481, f. 3
19 B xvi
20 B i, f. 1
14 E v, f. 5
14 E vi, f. 10
15 E ii
15 E iv, f. 14
15 E v, f. 3
15 E vi, f. 2 *b*
16 F v, f. 1
16 G v, f. 2
17 E iii, f. 9
17 E v, ff. 7, 205
17 F i, f. 14
18 C xviii, f. 1
18 D vii, f. 2
19 A iv, f. 1
‡19 C vi
19 C viii, f. 1
19 D i, f. 13 *b*
19 E i, f. 1
19 E vi, f. 10
20 A xii
20 B xv, f. 2
20 C iii, f. 12
20 C v, ff. 2 *b*, 5
20 C viii, f. 2
Galba E iii, f. 1
Nero E ii, f. 1
Vesp. B i, f. 15
Tit. A xvii
Harl. 3718, f. 1 *b*
Harl. 4335, f. 10
Harl. 4372, 4374, 4385
10,341
18,750, f. 1
Burn. 169, f. 11
21,247, f. 69
‡21,463
21,602
Lans. 1178, f. 19

AUTHOR writing his work
‡14 E i, f. 3

AUTHORESS offering book to patrons
‡Harl. 4431, ff. 2, 7, etc.

AUTONOMUS, Saint, martyrdom of
11,870, f. 104

AVALLON, Island of
13 A iii, f. 119 *b*

AVARICE personified
Eg. 2022, f. 6
19 B xiii, f. 6 *b*
20 A xvii, f. 3 *b*
Harl. 4425, f. 9

AVIA, Saint, receiving communion in prison
‡Eg. 2019, f. 219 *b*

Axe, figure of an
Cleop. C xi, f. 37
13 B viii, ff. 27-29
10 E iv
17 F ii, f. 71
12,023, f. 2
Harl. 4751, f. 5 *b*
18 D vii, f. 2
See also Seasons.

B.

Babel, Tower of
†22,329, f. 19
Harl. 621, ff. 2 *b*, 3 *b*
Eg. 912, f. 17
Various elevations of the tower of
Nero D ii, ff. 6, 6 *b*
Building of
‡Burn. 3, f. 10 *b*
‡15 D iii, f. 15 *b*
18,850, f. 17 *b*

Babylas, Saint, martyrdom of
11,870, f. 52

Babylon, building of
26,667, f. 13 *b*

Babylonian town
Tib. B v, f. 84 *b*

Bags or sacks with treasures
10 E iv, ff. 22 *b* 23, 28, 28 *b*
See Money Bags.

Baiting animals
20 B xx, f. 41

Balaam and the ass
Harl. 3240, f. 7
6 E vi, f. 178

Balance
Aug. vi, f. 457
And weights
17 E iii, f. 314 *b*

Balbina, Saint
15,456, f. 1

Balcony, a
Vesp. B ii, f. 10

Baldirdam, a Turk, historical events in life of
Jul. E iv, ff. 209, 210

Baldwin, king of Jerusalem
15 E i, f. 258

Ball, (John) portrait of
‡18 E i, f. 165 *b*

Balliol, (John de) coronation of
Nero D ii, f. 185 *b*

Ball, games at
20 D iv, f. 207
10 E iv

Banner
Harl. 603, f. 28
24,199, f. 18
Faust. B vii, ff. 72, 73
17,333, f. 40 *b*
19 B xv, ff. 26 *b*-37
‡14 D v, ff. 74, 130, 216, etc.
15 E iv, f. 14
Of the Scola di San Zuane Battista di Murano
17,046, f. 2
Of St. George and Dragon
27,695, f. 16

Barbadicus (Franciscus), Captain of Feltri, A.D. 1515
Harl. 3403

BARBADICUS, (*continued.*)
(Marcus), Doge of Venice, A.D. 1486
21,463

BARBARA, Saint
Harl. 76, f. 9
24,686, f. 2 *b*
28,784 B, f. 8
4836, f. 12
‡11,865, f. 91
14,803, f. 105
15,216, f. 61
15,677, f. 50 *b*
15,702, f. 248 *b*
17,012, f. 40 *b*
17,026, f. 80
17,280, f. 363 *b*
17,353, f. 143 *b*
‡18,852, f. 420 *b*
18,854, f. 149
19,416, f. 140 *b*
19,962, f. 178 *b*
20,694, f. 143 *b*
20,859, f. 86 *b*
22,494, f. 30
22,590, f. 252 *b*
25,710, f. 81 *b*
27,697, f. 100 *b*
28,784 A, ff. 70, 676
Harl. 1211, f. 89 *b*
Harl. 1251, f. 54
Harl. 2846, f. 46 *b*
Harl. 2854, f. 252
Harl. 2865, f. 72 *b*
Harl. 2876, f. 85
‡Harl. 2900, f. 66
Harl. 2917, f. 180
Harl. 2919, f. 148
Harl. 2935, f. 115
Harl. 2948, f. 177
Harl. 2955, f. 141
Harl. 2962, f. 39
Harl. 2966, f. 12
Harl. 2985, f. 39 *b*
Harl. 2989, f. 122 *b*
Harl. 3000, f. 40 *b*
Slo. 2418, f. 137 *b*
Slo. 2471, f. 41 *b*

BARBARA, Saint, (*cont.*)
Slo. 2474, f. 29 *b*
Slo. 2571, f. 20 *b*
Slo. 2565, f. 27 *b*
Slo. 2633, f. 33 *b*
Slo. 2916, f. 127 *b*
2 A xviii, f. 19 *b*
Tib. B 3, f. 146 *b*
Kings 6, f. 146
Kings 7, f. 100
‡Kings 9, f. 60 *b*
Ar. 341. f. 22
Ar. 318, f. 28 *b*
Eg. 1068, f. 90
Eg. 1147, f. 224
With chalice and Host
‡24,153, f. 106 *b*
Life of — (beautiful face)
‡18,851, f. 297
Martyrdom of
4836, f. 191

BARN, a
‡14 E vi, f. 62

BARNABAS, Saint, Apostle
19 B xvii, f. 143 *b*
4836, f. 6
11,865, f. 3 *b*
11,866, f. 164 *b*
15,815, f. 42
18,192, f. 211
25,697, f. 299
Eg. 1070, f. 94

BARNACLES, production of
13 B viii, f. 8 *b*

BARRE, Duke of
Jul. E vi, f. 205 *b*

BARRICADE before fortifications
Harl. 4431, f. 138

BARTHOLOMEW, Saint, Apostle
19 B xvii, f. 225 *b*

BARTHOLOMEW, (*cont.*)
Harl. 2449, f. 231
4836, f. 8 *b*
11,865, f. 4 *b*
11,866, f. 162
15,702, f. 230
15,815, f. 53 *b*
18,192, f. 209
18,851, f. 442 *b*
29,433, f. 198 *b*
Eg. 859, f. 35
Eg. 1070, f. 99 *b*
Martyrdom
20 D vi, f. 50
21,926, f. 10 *b*
‡Harl. 2897, f. 379
Lansd. 1179, f. 73 *b*
Appearing to St. Guthlac
‡Harl. Roll Y 6.

BARUCH, illustration of
‡15 D iii, f. 363 *b*
1 E ix, f. 207 *b*
Reading to King Joachim, etc.
Harl. 4382, f. 84 *b*

BASIL, Saint
Eg. 859, f. 16
29,735, f. 26 *b*

BASILISK
‡12 C xix, f. 63

BASKET
Jul. A vi, f. 8 *b*
For corn
Tib. B v, f. 8 *b*
For the back, French
Harl. 4431, f. 223

BASKET AND CROWN, device of Charles, Dauphin of France (?)
Lans. 1178

BAT
Harl. 3244, f. 55 *b*
Harl. 4751, f. 50

BAT, (*continued.*)
Slo. 3544, f. 30
Harl. 3448, f. 42 *b*
10 E iv, f. 3 *b*
20 B xx, f. 51 *b*

BATH
16 G vii, f. 219
Harl. 4431, f. 122 *b*
14 E v, ff. 447, 461
Harl. 4425, f. 59 *b*
16 G v, f. 110
Double
20 C v, f. 143
In a fountain
Harl. 4431, f. 128
Lady in a
10,293, f. 244
Full of females
Harl. 4431, f. 185

BATHERS
Harl. 4431, f. 107 *b*

BATHSHEBA figure of
Eg. 2019, f. 104
Harl. 5049, f. 72
‡Harl. 5763, f. 30 *b*
Receiving note from David
‡Harl. 2969, f. 91
Slo. 2418, f. 81
20,729, f. 10 *b*
21,235, f. 78 *b*
27,698, f. 13
See DAVID.

BATILDA, Saint
Eg. 1070, f. 87

BATTLE SCENES. Almost all Romances and Historical MSS., and several Biblical MSS., contain illustrations of this subject; many are of very spirited execution
Lans. 782
Eg. 745, f. 5 *b*

BATTLE SCENES, (*cont.*)
Eg. 1500, f. 46
10,292-4
12,029
15,477
Harl. 1808, f. 30 *b*
Harl. 2897, f. 258
Harl. 4979
Harl. 4389
Nero D ii, f. 189 *b*
‡17 E vii, f. 111
16 G vii
16 G vi
20 C vii
20 A v
20 D ii
20 D iv
19 C i, f. 203 *b*
20 A xvii, f. 176 *b*
‡Harl. 4375, f. 123
‡Aug. A v, f. 407
18 D ii, f. 67 *b*
19 D i
13 A iii, f. 68
14 E iv
15 E iv, ff. 119, etc.
15 E vi
17 F i
‡17 F ii
18 G ii, f. 108 *b*
19 E vi, ff. 281, etc.
20 C ii
20 B xx
20 C i, ff. 225, etc.
19 E vi, f. 10
14 E v. ff. 64, etc.
14 E iii
20 C ix
18 E iii, iv
15 E i
20 D xi, f. 140 *b*
16 G v, f. 31 *b*
19 C vi, f. 83
1 E ix, f. 240
2 A xvi, f. 48
14 D iv, f. 275
14 D v, ff. 130, etc.
‡15 D iii, ff. 103 *b*, 410 *b*
15 D vii

BATTLE SCENES, (*cont.*)
‡16 G viii, ff. 67, 86 *b*, 116, 133, 189
Harl. 4431, ff. 103 *b*, 112
Harl. 4373, f. 47 *b*
‡Harl. 4374-5
Harl. 4939, f. 13
‡Harl. 1319
Harl. 6205
Harl. 326
6797
11,355, f. 79
11,696, f. 40
12,228
12,531
15,268, f. 204
15,269
18,750
20,916, f. 2
‡22,318
30,864
Lans. 1179, f. 135
‡Aug. A v
Jul. E iv, ff. 203 *b*, 219 *b*, etc.
‡Nero D ix, f. 77 *b*
Nero E ii
Eg. 912
Eg. 1069, f. 130
Kings 24, f. 178
Slo. 2433
Burn. 169
Burn. 198
Burn. 257, ff. 261, etc.

BATTLES, Tree of
20 C viii, f. 2 *b*

BEADLE
‡6 E vi, f. 194

BEAR
Ar. 339, ff. 73, 73 *b*
10 E iv, ff. 66 *b*, etc.
19 C viii, f. 1
15,434, f. 79
27,699
Attacking a woman
10 E iv, f. 106 *b*

BEAR, (*continued.*)
Attacking apes
10 E iv, f. 151 *b*
Dancing, lead by an ape
10 E iv, ff. 154, 155 *b*
Muzzled
10 E iv, f. 155
And unicorn in combat
10 E iv, f. 157
Caught in trap
27,699, f. 100
Taught to dance
Burn. 275, f. 359 *b*
20 D iv, f. 237 *b*
Performing
Harl. 4379, f. 126

BEAST with seven heads
See APOCALYPSE.

BEASTS
See ANIMALS, CREATION.

BEATRICE, Saint
19,416, f. 139 *b*
18,851, f. 418

BEAUCHAMP (Richard)
Earl of Warwick, Life of, with drawings by John Rous
‡Jul. E iv, art. 6

BEAUVAIS, (Vincent de)
translation of his "Speculum Historiale"
Lans. 1179
14 E i

BEAVER, method of hunting the
‡Harl. 4751, f. 9 *b*
Slo. 278, f. 54
Harl. 273, f. 76
Harl. 3244, f. 40
Harl. 3448, f. 9 *b*
12 C xix, f. 10 *b*
12 F xiii, f. 14

BEDFORD, (John) Duke of
Portrait
18,850, f. 256 *b*
Anne of Burgundy, Duchess of. Portrait
18,850, f. 257 *b*

BEEHIVES
‡30,337
‡Kings 24, f. 47 *b*
Slo. 3544, f. 33 *b*
27,699, ff. 102, 102 *b*
Tib. B v, f. 85 *b*
‡12 C xix, f. 45
‡11,283, f. 23 *b*
Harl. 3244, f. 57 *b*
Harl. 3448, f. 21
Bear among
‡Harl. 3448, f. 10 *b*

BEES, hiving of
Harl. 273, f. 74
Stinging a man
Aug. A v, f. 372

BEETLES
‡28,841
See INSECTS.

BEGGARS, giving alms to.
Kings 156

BEL, temple of
Tib. B v, f. 84

BELINUS AND BRENNIUS, combat and reconciliation of
Nero D ii. f. 23 *b*

BELL
Clockwork for a
Harl. 4431, f. 98 *b*
See MUSICAL INSTRUMENTS.

BELL-COT with three bells
19 C i, f. 57 *b*

BELL-RINGER
20 D iv, f. 194

BELL-TOWER
12,228, f. 8

BELLONA destroying instruments of agriculture
Harl. 2702, f. 2

BELLOWS
10 E iv, ff. 142, etc.
25,594, f. 27
14 D v, f. 305
14 E iv, f. 186
Eg. 745, f. 9
Lans. 1179, f. 16 *b*
Harl. 2979, f. 9
Harl. 4751, f. 69

BENEDICT, Saint
Ar. 155, f. 133
19 B xvii, f. 86 *b*
17,006, f. 165 *b*
29,253, f. 325 *b*
Tib. B iii, f. 142 *b*
Eg. 1070, f. 89
Eg. 2125, f. 206 *b*
4836, f. 7
15,813, f. 229 *b*
25,697, f. 280
27,697, f. 19
29,433, f. 211 *b*
Baptising
‡15,813, f. 12
Miraculously mending broken pitcher
20 D vi, f. 169 *b*
Last communion of
20 D vi, f. 152
Death of
17,006, f. 149 *b*
Translation of
20 D vi, f. 206

BENICHIUS, or BENNIG, (Simon) of Bruges, illuminations by
12,531

BENIGNUS, Saint
Kings 7, f. 93 *b*

BERCHEURE, (Pierre) translator of Livy.
15 D vi, ff. 12, 241, 462
Lans. 1178
Harl. 4893

BERGAMO, personification of city of, about A.D. 1603
23,970

BERHTOLDUS, an early Abbot of Offenburen in Bavaria, 1229-1248
‡19,767, last folio

BERKELEY, a knight of the house of
‡2 A xxii, f. 220

BERNARD, Saint
19 C i, f. 93 *b*
19 B xvii, f. 220 *b*
15,815, f. 52 *b*
22,557, f. 24
24,098, f. 1
29,433, f. 211 *b*
With book and chained devil
15,677, f. 143 *b*
With chained fiend and dog
18,851, f. 441
Trampling on the devil
17,280, f. 21 *b*
Vision of
17,353, f. 146 *b*
20,729, f. 145 *b*
Slo. 278, f. 7

BERNARDINO, Saint, of Sienna
27,697, f. 19
Harl. 2967, f. 198 *b*
15,686, f. 31
18,197
19,962, f. 175
29,735, f. 7

BERRY, town of
‡16 G viii, f. 255

BERRY, (John) Duke of
Harl. 4379, f. 170 *b*
18 D vii, f. 2
20 A xii, f. 1
18,750

BERTRAM, Saint
Harl. 5370, f. 163

BESANCON, view of the city, in A.D. 1519 (?)
Harl. 6205, f. 53

BIBLES and BIBLE HISTORY, Illustrated.—

The Manuscripts included under this heading consist chiefly of copies of the Vulgate, or of the French and Flemish paraphrases known as the "Bible Historiale," "Bible Moralizé," and the "Historia Scholastica." In some of them there are few pictures, but many are profusely illustrated, with very literal pictures of various Bible subjects. Another class included in the list, consists of the work known as "Speculum Humanæ Salvationis," which contains a series of pictures of the events in the Life of Our Lord, in very full detail; each event being accompanied by its type from the Old Testament. Many of these types are of a very curious character, and are of great interest, as illustrating the quaint and often far-fetched interpretations of the letter of Scripture current in the Middle Ages. Strangely inappropriate and even profane [1] to modern ideas as some of these are, they show very clearly that a system of minute and careful study of the Bible did not originate with Wycliff and Luther.

10,546
Claud. B iv, (Pentateuch)
17,738
Harl. 2803
Harl. 2804
Burn. 3
1 B xii
1 D i
3 A ii (Leviticus)
18,719
Harl. 1526
Harl. 1527
Slo. 346
11,843
Lans. 1175
6 E vi
Cott. App. 5
19 D ii
15,247
19 D iv
19 D v
17 E vii
Harl. 4381
Harl. 4382
19 D viii (New Testament)
19,669
Eg. 1894 (Genesis)
18,720
Harl. 4940
16 G vii
Eg. 1500
14,819
15,277
1 E ix
15,410
16,951
18,856
18,857

[1] *E.g.*, Judges xvi. 1, as a type of the entombment of Christ, though doubtless suggested by verse 3, being so good a type of the resurrection.

BIBLES AND BIBLE HISTORY, (*continued.*)
19 D vi
19 D vii
19 D iii
15 D iii
15,249
1 C vi
15,254-15,258
15,248
15,259
18 D ix
18 D x
15 D i
Harl. 1766
Eg. 912
Speculum Humanæ Salvationis
Kings 5
Harl. 4996
16,578
Harl. 3240
Ar. 120
Slo. 361
Harl. 2838

BILLS AND CHOPPERS
14 E vi, f. 76 *b*

BIRDS. Many of these are of course conventional, but they afford a fine study of artistic colouring; and the conception is good in the later examples.
Harl. 1810, ff. 18-22
Harl. 2788
11,848, ff. 18-22
Harl. 2821, ff. 8 *b*-16
Tib. B v
Slo. 1975
‡Harl. 1585
‡24,686
‡Harl. 4751
Slo. 278
Vitel. D i
Ar. 339, ff. 76, etc.
10 A vii (in outline)
10 D viii

BIRDS, (*continued.*)
13 B viii, ff. 8 *b*, etc.
16 E viii
Harl. 6563
Burn. 275
24,681 (small)
‡17,333, ff. 36, 40
‡28,841
‡27,695
15,274
12,029
15 D ii, ff. 163, 192 *b*
16 G vii
‡19 B xv, f. 37 *b*
20 D iv
Harl. 2715, f. 1
Harl. 2702, f. 175
Aug. vi, f. 228
‡Burn. 97
‡15,816, f. 5
17,353
18,000
‡18,852
‡29,301
15 E iii, f. 11
17 E iii, f. 54
In the borders
Harl. 2536
Slo. 1977
10 E iv
14 E ii
11,696,
15,269
15,434
Harl. 4379
Harl. 4380
Harl. 4425, f. 12 *b*
Harl. 4939, f. 12
Burn. 169
14 E iv
14 E v, f. 291
15 E iii, iv
‡16 F ii
16 F iv, ff. 3, 38 *b*
19 C viii, ff. 11, 18 *b*
‡18 E i-iv
‡19 E v
20 B ix

BIRDS, (*continued.*)
‡20 C iii
20 E i-vi
Allegorical
Harl. 2637, ff. 8 *b*, 10, etc.
Fantastic
12 D ii
Harl. 2950
With human body
Vitel. D i, f. 3
With human face
Vitel. D i, f. 2
In cage
Harl. 273, f. 73 *b*
In a room
20 B xx, f. 83
On trees
20 A xvii, f. 7 *b*
Held by a king
20 B xx, f. 9 *b*

BIRDCAGE
Harl. 4375, f. 179
27,695, f. 15 *b*
29,433, f. 20

BIRDS'-NESTS
Harl. 603, f. 51 *b*
Slo. 278, ff. 13 *b*, etc.
Harl. 3448
16 F viii, f. 15 *b*

BIRD-NETS
14 E vi, f. 259 *b*
19,720, f. 264 *b*

BIRD-TRAPS
27,695, f. 15 *b*

BIRTH-SCENE. These subjects are useful for *genre* subjects, and contain excellent examples of furniture and domestic manners and customs, costume, etc.
12,029, f. 54
23,929, f. 6
16 G vii, f 219
Jul. E iv, f. 222
Harl. 326, f. 8
14 E i, ff. 133, 177 *b*
15 E iv, f. 72
16 G viii, f. 32
17 E iv, f. 13
17 F ii, f. 1
18 E vi, f. 8
20 B xx, f. 86 *b*
‡20 C iii, f. 15
Of seven children at once
15 E vi, f. 273

BISHOP, vested
‡Eg. 1139
18,853, f. 5 *b*
10 A xiii, f. 2 *b*
Harl. 4972, ff. 4-6
Harl. 5102, f. 68
1 D x, f. 21 *b*
Lans. 782
Ar. 157, f. 115
Claud. D ii, f. 12
Nero D ii, ff. 50, etc.
‡Tib. B viii
Vitel. E ii, f. 39
‡6 E ix, f. 8
‡10 E iv, ff. 2, 3, etc.
15,274
21,965, f. 5
24,681, f. 17 *b*
28,784, A, f. 62 *b*
‡28,784, B, f. 5
29,253, f. 342
29,704, ff. 26, 31, 33
29,902, f. 5
Harl. 3751, f. 1
Harl. 4996, f. 42
Harl. 6863, f. 59
‡Eg. 859, ff. 3, 5, 16
Eg. 1147, f. 245
Jul. E iv, ff. 216, 217
‡Tib. B iii, f. 142 *b*
18 D ii, f. 75
4836, ff. 3-10
18,851, f. 198

BISHOP, (*continued.*)
‡17,943, f. 134 *b*
21,974, f. 21 *b*
24,686, f. 2
Harl. 2938, f. 1 *b*
Harl. 4939, f. 1
In cassock and hat
Eg. 2045, f. 185 *b*
In rochet and plain mitre
15,813, f. 290 *b*
In alb and crossed stole
17,008, f. 3
With crossed stole
Slo. 2605, f. 17
Leading forces to battle
Eg. 1500, f. 46
In armour, killing two men
24,642, f. 210
In armour
Nero D ii, f. 120 *b*
Preaching
19 B xvii, f. 63 *b*
Caricatured as a fox, preaching
‡10 E iv, f. 49 *b*
Reception of, by a Pope
15,274, f. 135 *b*
Dying, dictating will
15,274, f. 161 *b*
Head of a
‡23,923, ff. 28 *b*, 45 *b*, 70, etc.
See ECCLESIASTICAL PERSONAGES.

BLACKSMITH and forge
20,698, f. 87 *b*

BLASIUS, or BLAISE, Saint
11,866, f. 178
15,677, f. 145 *b*
18,192, f. 216 *b*
‡Aug. A v, f. 388
28,784 A, f. 75
Eg. 809 (on cover)
Eg. 1070, f. 87 *b*

BLASIUS, or BLAISE, (*cont.*)
Martyrdom of
29,433, f. 204
‡Kings 9, f. 47 *b*

BOAR, wild
Harl. 4431, f. 126 *b*
Aug. vi, f. 11
20 B xx, ff. 51, 57
27,697
Burn. 275, f. 293
And wyvern
Nero A iv, f. 66
Killing a man
14 E v, f. 494

BOAR-HUNTS
27,699
10 E iv, f. 45 *b*

BOAR'S head
18 D ii, f. 2 *b*

BOAR-SPEAR
Harl. 4431, f. 126 *b*

BOCACE, (Jehan) portrait of, offering his book to the Countess of Hauteville
16 G v
20 C v
Works of, illustrated throughout with late coloured drawings
Harl. 621
Harl. 1766
14 E v

BOCCHUS, King of Mauritania, in a carriage
15,268, f. 292

BOETHIUS, de Consolatione, illuminated
21,602
Harl. 4335-4339

BONAVENTURA, Saint
15,686, f. 32 *b*
Kings 7, f. 98

BONIFACE, Saint,
martyrdom of
Lans. 1179, f. 191

BONIFACE VIII. presiding over the College of Cardinals
23,923, f. 1

BONIFACE, Pope
Harl. 1766, f. 247 *b*
Harl. 4380, f. 4

BOOKS, figures of
Tib. C vi.
Harl. Roll. Y 6
17,333, f. 4
‡6 E ix, ff. 27, 30
10 E iv, ff. 4 *b*, etc.
Harl. 4431, f. 292

BOOKS, (*continued.*)
Harl. 5600, f. 15 *b*
15,685, ff. 60 *b*, 83
20,698, ff. 70, 248 *b*
25,885, f. 3

With flap covers
Harl. 6199, f. 7

On shelves
‡14 E i, f. 3

Manner of storing
14 F i, f. 14

See AUTHOR.

BOOK-WEIGHTS
18 E iv, f. 24

BORDEAUX, surrender of
20 C ix, f. 267

BORDERS.—Borders form a very important feature, or subdivision, of the illustration of Manuscripts. Panels and frames are found very early, but the true border commences in the thirteenth century, as an addition to the simple initial letter; the rudimentary border being found as an extended limb of a letter, or as a flourish of lines running down the margin of the page. In the early fourteenth century this decoration becomes gradually more lavish; the short arms run up and down the outside margin and, later on, extend along the upper and lower margins. Still the ornamental branch grows from the initial which may happen to be in the page. The border then increases; foliage and tendrils, mixed with buds, spring from all parts: and early in the next century the border culminates in a perfect framework showing but slight signs of connection with the initial letter from which it originates. This is the general history of borders. In some examples their beauty is enhanced by the insertion of designs of a grotesque character (*see* GROTESQUES), and illustrations derived from manners and customs, daily occupations, duels, combats, games, hunting scenes, and occasionally even caricatures, evincing a profound sense of humour. Not even the most sacred texts are exempt from these scenes, for the margin of the Manuscript was evidently regarded as a convenient and befitting place for an exhibition of the skill of the artist in depicting satire, burlesque, and caricature, not always of the most delicate kind.

In different countries the details vary considerably. In the English style the fullest border is a broad band with many

shaded, curling, plume-like crockets springing from it, intermingled occasionally with oak leaves, acorns, pods, and above all the daisy bud, which is found even in manuscripts of the fourteenth century. But, as a rule, flowers are not so much used in this style as in the continental styles. The French and Flemish styles are remarkably light and elegant. At first lines of great delicacy connect golden leaves and sprigs with the principal branch; coloured flowers are scattered among the leaves, with birds, and figures of GRYLLI, or fantastic monsters, climbing among the branches. At a later period the coloured background is introduced to set off with greater effect the elaborate work of JEWELS, FLOWERS, FRUIT, INSECTS, and BIRDS, which the painters employed with great effect. It is curious that the German style should have differed from this by the adoption of unconnected branches of flowers disposed upon the margins. The Italian style differs from those already mentioned very materially. The flowered pattern is heightened by numerous dots, or spots of gold sprinkled round the page with small flowers set among them. Into this are also inserted figures of AMORINI, trophies of ARMOUR, and a variety of ornaments derived from classical prototypes. There is another kind of ornamental border purely Italian, which is composed in imitation of the twining and interlacing branches of the vine, at first employed in the initials only, but afterwards used in the entire border. It was mostly in white with a coloured back-ground. In Manuscripts of the fifteenth century occasional designs of plaited ropes of various colours are found. These may take their conception from the vine-branch pattern.

In the following list only the best specimens of borders have been mentioned, a complete list would be almost identical with the List of Illuminated Manuscripts already given, and the student would gain but little additional information in proportion to the space required.

Greek, 7th century
5111
10th century
Harl. 5598
11th century
Ar. 542
19,352
12th century
16,943
Ar. 549
13th century
22,350
14th century
Burn. 18

English, 8th century
1 E vi
Nero D iv
Vesp. A i
10th century
Vesp. A viii
11th century
1 D ix
Ar. 60
Ar. 155
Harl. 76
12th century
1 B xi

BORDERS, (*continued.*)

13th century
Harl. 928
1 D x
Lans. 420
1 E i
Lans. 431
24,686
Claud. D vi, f. 1

14th century
14 C i
Lans. 1174
Harl. 2899
10 E ix
Ar. 83
2 B vii
10 E vii
Eg. 1991
‡29,301

Early 15th century
Nero C v
‡2 A xviii (floriated pattern of delicate work)
16,998
10 C xi
Harl. 2431
18 C xxvi
8 G iii
‡1 E ix (graceful floriated designs)

Middle 15th century
15 E vi
Harl. 2785
Harl. 1797
Harl. 1513
2 A xvii
Jul. E v

Late 15th century
Harl. 2982
17,012
18 A xii
Harl. 28
Lans. 441
8 G vii
15,216 (natural flowers)

16th century
2 A xii (cut flowers)

BORDERS, (*continued.*)

Kings 9
21,974
Vesp. A xvii
12 A ix
Tit. D iv

Flemish, 14th century
24,681
Harl. 7640
Harl. 2859
Harl. 2878

Early 15th century
18,213
Harl. 2433
Harl. 2434

Middle 15th century
15,254-15,258
Slo. 2692
19,738
Harl. 3000

(*See* BOOKS OF HOURS in list, p. 16.)

Late 15th century
‡19,917 (arabesques)
Eg. 1147
‡Eg. 2125 (natural flowers, birds, butterflies and insects)
‡17,012 (ditto.)
‡17,280 (ditto.)
17,026 (scattered flowers)
‡24,075 (cut flowers with insects, etc.)
17,353 (ditto.)
22,590
20 B ii
Harl. 4425
Slo. 2571
Harl. 5764
Burn. 169
14 E iv (arabesques with columbine, and other flowers)
15 E iv (ditto.)
18 D ix

16th century
‡18,852 (natural flowers, birds, etc.)
‡15,677 (ditto.)

BORDERS, (*continued.*)

24,098
8824

French, 9th century
Harl. 2790
Harl. 2788
Harl. 2795

13th century
Ar. 490
Harl. 13
Burn. 2
1 C ii
Slo. 2435

14th century
28,162
Burn. 275
‡24,686
17,006
19 C iv
17 E vii
15,245
‡Harl. 4381
‡Harl. 4382
15,244
12,029
20 B vi

Early 15th century
‡16,997 (natural flowers and leaves, chiefly eglantine, with arabesques, insects, animals, etc. A most lovely volume)
‡18,850 (chiefly gold ivy pattern and arabesques with medallion miniatures, very delicate work, but much sameness)
‡Dom. xvii (gold ivy pattern, with arabesques, etc.)
‡Eg. 1070 (arabesques, etc.)
‡15 D iii (vine pattern, etc.)
19 D vi
Harl. 2967
Harl. 2927

Middle 15th century
18 D vii
Harl. 2900 (ivy pattern)
Eg. 2019

BORDERS, (*continued.*)

‡25,695 (flowers and leaves of lilac colour, with occasional figures, etc.)
21,909
25,695
‡29,433 (ivy pattern, with grotesques, birds, chiefly finches, parrots and hoopoes, butterflies, etc.)
18,751
Harl. 2940 (floriated arabesques)

Late 15th century
Harl. 3181
Slo. 2732 B
Harl. 4379
Harl. 4380
‡Harl. 2863, (instruments of the Passion in gold)
‡Harl. 2936 (grisaille)
‡Harl. 2948 (arabesques, with raised gold)
‡Harl. 2950 (arabesques, grotesques, natural flowers and animals)
18 E i, ii

16th century
11,866
‡18,854 (natural flowers, birds and insects)
Harl. 3390
Harl. 2536

Norman, 14th century
16,975

Burgundian, 14th century
Harl. 2897 (ivy pattern)

15th century
Harl. 2966
Harl. 2921
Harl. 2967 (floriated, with birds, etc.)

Italian, 14th century
‡18,720 (floriated arabesques of beautiful colour)
6 E ix

BORDERS, (*continued.*)
27,695
28,841
Eg. 2020
10 D iii
Early 15th century
15,287
17,943
30,038
Harl. 2749
24,684
24,685
Harl. 2648 (white vine)
27,897 (ditto)
21,246
Harl. 2662
15,278
30,014 (arabesques of bold design, with a curious orange vermilion used)
15,260
Middle 15th century
22,329
15,816
Harl. 5600
16,914
Harl. 2687
Harl. 2663
25,697
Late 15th century
19,417
22,567
11,886
Lans. 831
Harl. 5761
Harl 328 (white vine)
‡15,246 (white vine, with amorini, birds, beasts, etc.)
‡15,814
‡29,735 (floriated arabesques with jewels)
16th century
Lans. 842 A
‡20,927
‡15,813
German, 12th century
20,692
‡Harl. 2799

BORDERS, (*continued.*)
13th century
Harl. 3045
Early 15th century
17,525
Middle 15th century
Harl. 2953
Harl. 2841
Late 15th century
Eg. 1146
Harl. 2941
15,702
15,711
Eg. 2075
16th century
‡Harl. 3469 (the latest and one of the most beautiful specimens of illumination in the list)
Spanish, 12th century
11,695
Early 15th century
Harl. 4796
‡28,962 (arabesques, ivy pattern, figures and birds)
Middle 15th century
28,271
‡21,120
Late 15th century
‡18,851
18,193

BOTTLES
1 E ix, f. 276
11,695, f. 235

BOUILLON, Godfrey de
history of, illustrated
17 F v, ff. 3, etc

BOWLS, game at
20 D iv, f. 187

BRICIUS, Saint
20 D vi, f. 135

BRIDGE
15,268, f. 81 *b*
10 E iv, ff. 226, 227
Eg. 943, ff. 37, 38, etc.
Burn. 169, ff. 82, etc.
Eg. 1065, f. 192
Harl. 2971, f. 13
Harl. 3718, f. 1 *b*
Harl. 4374, f. 165
Harl. 4375, f. 196 *b*
‡Aug. A v, f. 222
14 E i, f. 256
14 E v, ff. 270, 485, etc.
15 E iii, f. 11
16 F iii, f. 11
17 F ii, f. 299 *b*
‡19 E v
‡20 C ix, f. 148

For footpassage, on piles
14 E ii, f. 51 *b*

Over moat, on piles
14 E iii, f. 133 *b*

Building
‡Harl. 6205, f. 23

Of rafts, constructing a,
17 F ii, f. 71

BRIDGET, Saint, of Sweden, declaring her revelations to a Bishop
Claud. B i, f. 116

BRITAIN, heads of the early kings of
Eg. 1500

BRUNEHILDA, Queen, death of
14 E v, f. 455 *b*
18 D vii, f. 203 *b*

BRUSHWOOD, cutting
14 E vi, f. 76 *b*

BRUTUS, King of Britain
Nero D ii, f. 13 *b*
20 A ii, f. 2
Killing his father in bed
Aug. A v, f. 94 *b*

BUCEPHALUS, the horse
Harl. 4979, f. 15
25,884, f. 205
15 E vi, f. 7
19 D i, f. 6
20 A v, f. 9 *b*
20 B xx, f. 12
Burial of
20 B xx, f. 81

BUILDINGS.—This heading contains references to some of the *finer* instances of architecture introduced into drawings and miniatures. A complete list would include nearly every illuminated Manuscript, and considering the enormous number of actual mediæval buildings in existence in England and elsewhere, to which the student of architecture can so easily refer, a very extensive list is unnecessary. The instances given below are selected with a view to illustrating the *pictorial treatment* of architectural objects rather than the objects themselves, although, of course, in many cases (*e.g.*, in the interior of churches and castles) a good deal that is of interest may be found in the illustration of the *arrangement* of the buildings of the period in the days before the radical changes in religion, the art of war, etc. (to say nothing of manners and customs), so completely transformed all but that solid masonry which has alone defied time and change. It may generally be taken for granted that the buildings which occur in a Manuscript, are those

of the style in use about the time of the production of the Manuscript itself. There is seldom any attempt at a real picture of any particular building, or any idea of antiquarian correctness in a historical picture. Thus, in a late 15th century Chronicle of England, written in Flanders, the funeral of William the Conqueror will probably take place in a church of the flamboyant style; while in a Bible of the 14th century, the Temple of Jerusalem will contain an altar and reredos not unlike that which the abbot had perhaps just put up in the artist's monastery; each man taking for his model that which was nearest to hand.

As will be seen, after a short heading of *General* (or mixed) buildings, the subject is divided into *Ecclesiastical* (including Churches, Abbeys, etc.), *Domestic*, and *Fortified* (including Castles, Walled towns, etc.). The further subdivisions will be easily understood.

Buildings, general

English, 13th century
12 F xiii, f. 29 *b*
13 B viii, f. 20
‡Slo. 1977

French, 14th century
‡14 E iii

Flemish, early 15th century
24,189
‡14 D iv, v

English, middle 15th century
Jul. E iv, art. 6
Harl. 4940

French, middle 15th century
‡Eg. 2022, f. 3 *b*
‡Harl. 4376
Harl. 326
‡22,318

Flemish, late 15th century
‡Eg. 1147
‡14 E ii
‡Aug. A v
14 D ii, f. 8
‡14 E iv
‡15 E iv
17 F v, f. 3
‡19 E v
‡20 C iii, f. 15
20 E vi, ff. 9 *b* etc.
‡18 E i, ii
‡18 G ii, f. 148

Buildings, (*continued.*)

French, late 15th century
‡15 D vi
‡20 C ii

Flemish, 16th century
Harl. 6205 (A.D, 1519)

Buildings, Ecclesiastical

GENERAL

English, 11th century
24,199
‡Tib. D xvi
‡Cleop. C viii
Harl. 603

English, 12th century
Harl. Roll. Y 6

Flemish, 13th century
17,868

French, 13th century
Harl. 4972, ff. 1, 40 *b*
17,341

English, 14th century
Nero D ii
10 E iv
12,228

French, 14th century
14 E iii, ff. 98 *b*, 136 *b*
16 G vi
20 C vii

BUILDINGS, (*continued.*)

Italian, 14th century
24,642, ff. 80 *b*, 145, 168, 210, etc.
15,274

Flemish, late 15th century
Burn. 169, f. 149 *b*
‡20,787

EXTERIOR

English, 10th century
15 A xvi

English, 13th century
Cleop. C xi, ff. 11 *b*, 22
‡8 F viii, f. 172 *b*

English, 14th century
‡18,633

French, 14th century
Tib. B viii
15,244
‡12,228, f. 348

Flemish, early 15th century
†19 C viii, f. 32 *b*

English, middle 15th century
‡1 B x
‡Tib. A vii

French, middle 15th century
29,433, ff. 25, 43 *b*, 56, 71 *b* 111 *b*

North Italian, middle 15th century
27,697, f. 194

Flemish, late 15th century
‡Eg. 2125, f. 34 *b*
‡17,012, ff. 32 *b*
Eg. 1147, f. 156
19 E ii, f. 245

French, late 15th century
17,008, f. 3

Spanish, late 15th century
‡18,851

Flemish, 16th century
17,280, f. 280 *b*

BUILDINGS, (*continued.*)

INTERIOR

9th century
Harl. 1772, f. 71 *b* Church (of Basilican form with Atrium and its well, etc.).

English, 11th century
Harl. 603
Claud. A iii, f. 7

German, 12th century
Harl. 2803, f. 6 *b*
Harl. 2804, f. 1 *b*

Lombard, 12th century
30,337

Spanish, early 15th century
28,962, ff. 263, 263 *b*, 281 *b*

French, middle 15th century
18,192, f. 110
‡29,433, ff. 20, 43 *b*, 111 *b*

Flemish, late 15th century
‡Harl. 1211, f. 10 *b*
‡Eg. 2125, f. 13 *b*, 117 *b*

French, late 15th century
Eg. 1067, f. 12

Spanish, late 15th century
‡18,851

16th century
Tit. A xvii, f. 17 (A.D. 1517)

Flemish, 16th century
17,280, f. 43 *b*
‡18,852

SPECIAL POINTS

Abbey, interior of an
16 F ii, f. 137

Campanile
20,787, f. 63, 79 *b*

Chapel
18,851, f. 270
Tib. A vii, f. 97
Harl. 1319, f. 41 *b*

Chapel, interior of
16 F ii, f. 188

BUILDINGS, (*continued.*)
Charnel house
25,695, f. 165
Harl. 2974, f. 112
Charnel house with skulls
18,751, f. 163
Cloister
Tib. A viii, f. 90 *b*
Dominican church with side altar
28,962, f. 263 *b*
Flêche
Dom. xvii, ff. 120 *b*, 175 *b*
Hermitage
19 E iii, f. 140
Lych gate
27,697, f. 118 *b*
Church porch
25,695, f. 165
‡27,697, f. 29
Shrines (Span. Gothic, 1415)
28,962
Temples
Harl. 603

BUILDINGS, domestic,
GENERAL
Greek, 12th century (with horse-shoe arches)
Harl. 1810, f. 142 *b*
English, 11th century
Harl. 603
Cal. A xiv, f. 22
German, 11th century
Harl. 2908, ff. 10 *b*, 16
English, 12th century
Harl. 5294, ff. 18, 21, 22 *b* 23 *b*, 24, 25, 29
Spanish-Moorish, 12th century
11,695
North Italian, middle 15th century, castles and towns
27,697, ff. 13, 64 *b*, 200 *b*, 210

BUILDINGS, (*continued.*)
French, late 15th century
‡26,667, f. 16 *b*
20 C ix, f. 281
Flemish, late 15th century
‡24,098
Town, streets of a
17 F i, f. 228
Town
‡16 G viii, f. 225
English, late 15th century. Towns
Harl. 7353
French, 16th century. Classical style
Harl. 5763

EXTERIOR
English, 11th century
Harl. 603
Tib. C vi, f. 12 *b*
French, 14th century
19 B xv
‡Harl. 4382, ff. 119 *b*, 123 *b*, 148, 172 *b*
Harl. 4381, ff. 17, 31, 134
‡17,333
Burgundy, 14th century
Harl. 2897, f. 188 *b*
Harl. 2897, f. 254 *b*
Italian, 14th century.
‡15,277
‡27,695
Harl. 3571
English, early 15th century
2 A xviii, ff. 3 *b*, 5 *b*, 6 *b*, 19 *b*
1 E ix, ff. 25, 112 *b*, 126 *b*, 129, 206, 231 *b*, 236, 232 *b*
French, early 15th century
‡Dom. A xvii, ff. 120 *b*, 175 *b*, 204 *b*
‡25,885
‡25,693
19,417

BUILDINGS, (*continued.*)
Spanish, early 15th century.
Moorish style
28,962, f. 106 *b*
French, middle 15th century
‡18,193, f. 135 *b*
Harl. 2915, f. 167 *b*
Harl. 2923, f. 90 *b*
‡Harl. 2968, ff. 73 *b*, 89 *b*
‡Harl. 2924
Flemish, middle 15th century
Eg. 2045, f. 62 *b*
‡Harl. 1211, f. 18 *b*
19,416, ff. 67 *b*, 81 *b*
15,702, f. 248 *b*
Ar. 318
French, late 15th century
‡Harl. 2950, ff. 49, 77 *b*, 84, 135, 167
Harl. 4379, f. 64
‡14,803
Flemish, late 15th century
16 F ii, f. 188
‡16 G iii
16 G viii, f. 292
‡18 E vi, f. 81 (a fine example of domestic architecture)
‡Aug. A v, ff. 133 *b*, 142, 433 *b*
‡15,677
‡Nero E iii
‡24,075, f. 34
‡17,026, ff. 22, 43, 97, 130, 152
‡Eg. 2125, ff. 34 *b*, 64 *b*, 157 *b* 215 *b*
17,012, ff. 26 *b*, 34 *b*, 40 *b*, 115 *b*
Italian, late 15th century
Harl. 5790, f. 87 *b*
Spanish, late 15th century
‡18,851
French, 16th century
‡18,854, f. 91
Flemish, 16th century
Kings 9
‡18,852

BUILDINGS, (*continued.*)
‡17,280, ff. 2 *b*, 43 *b*, 96 *b* 183 *b*, 203 *b*

INTERIOR

14th century
22,506
12,228
Italian, 14th century
Harl. 3571
‡27,695
15,277
French, 14th century
Harl. 4381, f. 131 *b*
English, early 15th century
1 E ix, f. 132 *b*
Flemish, early 15th century
Slo. 2692, f. 21 *b*
French, early 15th century
‡Dom. A xvii, ff. 11 *b*, 96, 120 *b*, 148 *b*, 175 *b*, 204 *b*
‡25,693
‡16,997, ff. 21, 72 *b*, 119 *b* 145, 171 *b*
Spanish, early 15th century
28,962, f. 4 *b*
Flemish, middle 15th century
Eg. 2045, f. 185 *b*
French, middle 15th century
Harl. 2915, ff. 14 *b*, 35, 56, 163
16 G ii, f. 1
Harl. 4375, f. 42
19,416, f. 37 *b*
Eg. 2022
‡25,695, ff. 29, 106, 139, 153
North Italian, middle 15th century
‡27,697, ff. 16, 19, 49, 88 *b*, 103 *b*, 104 *b*
Flemish, late 15th century
Eg. 2125, f. 142 *b*, 186 *b*
‡17 F i

BUILDINGS, (*continued.*)
15 E v, f. 3
‡16 G iii
‡17,026, ff. 28, 38, 81, 115
French, late 15th century
Harl. 2950, ff. 65 *b*, 67, 74, 87, 96 *b*, 135, 243 *b*
Harl. 2863, ff. 16, 17 *b*
Flemish, 16th century
15,677
‡18,852
17,280, f. 3
Kings 9

SPECIAL POINTS

Architecture, with arcading, slab work, tile roof and triangular pediment
Harl. 5294, f. 15 *b*
Arcading
‡14 E v, f. 349 *b*
Arch, Italian
‡3567, f. 149
Arched room
15 E v, f. 3
Harl. 4431, f. 2
Alley, with pent roof
19 C viii, f. 41
Circular enclosures with buttresses
Harl. 4374, f. 237 *b*
Circular apartment
Harl. 4329, f. 130
Corridor
Nero E ii, f. 188
Cottages
19 E ii, f. 145, 319 *b*
Courtyard of palace
‡Nero D ix, f. 50
16 F ii
Court, open
19 A vi, f. 109
Court, colonnaded
19 A vi, f. 2

BUILDINGS, (*continued.*)
Dome roof
Nero D ix, f. 50
Doorway
‡Harl. 2950, f. 33
Harl. 2948, f. 39
Dormer window
14 E iii, f. 153 *b*
Gallery of a palace
Harl. 4375, f. 25 *b*
Gateway with figures in niches
‡Harl. 4336, f. 1 *b*
Hall, interior
16 F v, f. 1
Marble pillars
Harl. 2821
Shed
25,695, f. 94
Shed with cattle
27,697, f. 56 *b*
See also JESUS CHRIST. NATIVITY.
Tiles, coloured
Harl. 4431, f. 321
Vestibule
19 B x, f. 1
20 B ix
Cloister of palace or vestibule
Harl. 4385, f. 1

BUILDINGS, fortified
English, 11th century
Tib. B v
Harl. 603
French, 14th century
20 D iv, f. 150 *b*
15,268
12,228
Flemish, early 15th century
20 D xi
French, early 15th century
Eg. 1070, f. 53
French, middle 15th century
18,751, f. 58

BUILDINGS, (*continued.*)
21,909, f. 128
25,695, ff. 62, 87
17,399, f. 52 *b*
Harl. 5762, f. 77

Flemish, late 15th century
‡16 F ii
16 G i, f. 1
‡16 G viii
17 F i, ff. 40, 96
19 E iii, f. 282 *b*
20 C iii
‡Aug. A v
16 G iii, f. 193
16 G viii, f. 255
19 C viii, ff. 3, 90
18 G ii, f. 148
Harl. 4425, f. 39

French, late 15th century
Harl. 5328, f. 77
Harl. 2969, f. 50 *b*
‡14,803, f. 7 *b*
18 D ii, f. 87
‡20 C ii, f. 172 *b*
20 C ix, f. 107 *b*
17 E v, f. 112

SPECIAL POINTS

Bird's eye view of fortress
‡1 B x

Castle on fire
20 A ii, f. 3

Castle, ruins of a
14 E ii, f. 122

City on a rock
Kings 24, f. 210 *b*

Drawbridge
24,098, f. 20 *b*
Burn. 169, f. 127
Lans. 1178, f. 19
14 E iii, f. 131
14 E iv, f. 23
17 F ii, f. 156 *b*
20 B xx, ff. 36 *b*, 94 *b*

Gates of towns
27,697, ff. 39, 155 *b*

BUILDINGS, (*continued.*)
Harl. 1319, f. 30 *b*
17,012, f. 134 *b*

Towers
18 G ii, f. 156
Aug. A v, f. 302
Eg. 943
17 F vi, vii

Towers, round
16 G viii, ff. 255, 277
Harl. 4375, f. 233

Walls of towns
Harl. 603, ff. 13 *b*, etc.
24,199, f. 30
15,300, f. 1

BUILDING operations
Ar. 484, f. 190 *b*
Harl. 4979, ff. 25 *b*, etc.
‡15,268, f. 156
19 D i, ff. 10 *b*, etc.
20 A v, ff. 19, 75
20 A xvii, f. 33 *b*
Nero E ii, f. 73
Harl. 621, f. 2 *b*
Harl. 1808, f. 30
‡Harl. 4376, ff. 150, 206 *b* (very fine pictures)
Harl. 4431, ff. 111, 292
Slo. 2433, f. 3
‡19,720, f. 18
20,787, f. 75
21,143, f. 1
26,667, f. 12 *b*
14 E iii, f. 85 *b*
20 C i, f. 293
20 B xx, f. 82
20 E ii, f. 262
‡Aug. A v, ff. 22, 319, 416

BUILDINGS, falling
10,294, f. 47
Slo. 2433, f. 115 *b*

BULL
Harl. 603
‡15,685, f. 72
‡17 E iv, f. 90

BULL, (*continued.*)
Ringed
Harl. 4751, f. 22 *b*
Roasting saints in a
10 E iv, f. 240 *b*
See ANIMALS.

BURGUNDY (Charles)
Duke of, portrait of
‡Harl. 6199, f. 69 *b*
16 G viii, f. 14
16 G ix, f. 7
17 F i, f. 14
20 C iii, f. 12
Ar. 71
Burn. 169, f. 11
Harl. 4379, f. 170 *b*

BURGUNDY, Dukes of,
portraits of the
12,531, f. x

BURNING-GLASS or reflector
14 E i, f. 3

BUSTS in borders
Harl. 3380
‡Harl. 3481
Portraits
21,245
Fanciful
10 E iv
In initials
21,245

BUTCHERS
Burn. 257, f. 90 *b*
Harl. 4375, f. 106 *b*

BUTTERFLIES AND MOTHS
‡27,695
Harl. 2702, f. 175
Harl. 4425
17,353
‡18,852
25,092

BUTTERFLIES, (*continued.*)
14 E iii, f. 89
16 F v, f. 114
19 E ii, f. 70 *b*
‡20 C iii, ff. 15, 42, etc.
See INSECTS.

BYZANTIUM, gate of
‡19 C vi, f. 152

C

CACUS, the robber
Harl. 1766, f. 69

CADMUS, figure of
Harl. 1766, f. 28
Slo. 2452, f. 7

CADDIS worm
Slo. 3544, f. 44 *b*

CÆSAR, Julius, birth of
See BIRTH-SCENES.
Scenes in life and exploits of
Eg. 1065
Harl. 6205
16 G vii
‡Aug. A v
Assassination of
16 G viii, f. 331 *b*
Portrait of
Harl. 6205, f. 3

CÆSAR, commentaries of, illuminated
16 G viii

CÆSAR, De Bello Gallico, illustrated with very fine drawings
Harl. 6205

CÆSARIAN operation
16 G viii, f. 32
17 F ii, f. 1
Eg. 1065, f. 9

CÆSARIUS, Saint
15,813, f. 267

CAGE, prisoner in a
Harl. 4375, f. 213 *b*

CAIN AND ABEL, cutting corn
19,962, f. 36
Sacrifice of
Nero C iv, f. 2
‡24,678, f. 8
Harl. 4381, f. 10 *b*
17 E vii, f. 9
19 D ii, f. 9 *b*
19 E vi, f. 12
22,557, f. 16

CAIN, death of
19,962, f. 37 *b*
19,962, f. 36 *b*

CALADRUS, CALADRIUS, or CALANDRIUS.
(A fabulous bird so-called)
Harl. 3244, f. 52
‡Harl. 4751, f. 40
Slo. 278, f. 34 *b*
12 C xix, f. 47 *b*
Harl. 3448, f. 1 *b*
19 D i, f. 39 *b*
15 E vi, f. 21 *b*

CALF, golden, worship of
19 C i, f. 93
Harl. 4940, ff. 51, 65 *b*
15,248, f. 129 *b*

CALLISTRATUS, Saint, martyrdom of
11,870, f. 210

CAMAIEU
See GRISAILLE.

CAMBER, son of Brutus
20 A ii, f. 2

CAMEL
14 B vii, f. 4 *b*
‡Slo. 3983, f. 10 *b*
10 E iv, f. 152 *b*
15,268, ff. 59, 65 *b*
‡Harl. 3448, f. 35
15,685, f. 83
18,751, f. 86 *b*
19,720, f. 212 *b*
25,695, f. 94
And rider
Eg. 1065, f. 172 *b*

CAMILLA, Queen, on a horse, demanding to fight against Æneas
15,268, f. 149

CAMP
19 C vi, ff. 83, 106 *b*, etc.
Harl. 4375, ff. 11 *b*, 106 *b*
Aug. A v, f. 124
22,318, f. 44 *b*
20 C ix, f. 262
See TENTS.

CAMPUS MARTIUS, or plain enclosed with a wall
Harl. 4375, f. 102 *b*

CANACE, story of
Harl. 1766, ff. 89, etc.

CANDALUS, King
Harl. 1766, f. 129

CANNON
Harl. 4379, f. 83 *b*
Jul. E iv, ff. 219, etc.
Burn. 169, ff. 21 *b*, 69, 127
‡15,410, f. 285
‡24,945, f. 208 *b*
‡14 E iv, ff. 23, 28 *b*, etc.
15 E i, ff. 47, etc.
17 F ii, f. 62
18 D ii, f. 83 *b*
20 E iii, f. 223
Jul. F iv (A.D. 1608)

CANNON, (*continued.*)
Nero E ii, f. 246
Slo. 2433 B f. 113
Turret-guns, revolving
24,945, ff. 213 *b*, etc.

CANONS of Eusebius
See GOSPELS in List of MANUSCRIPTS.
Secular
6 E vi, ff. 221, 224
Harl. 2278, f. 113 *b*
Tib. B iii, f. 146
Augustinian
Tib. B iii, f. 146
August. of Windesem
‡15,456

CANONESS
28,784 B, f. 11 *b*

CANOPY over Scipio Africanus
Harl. 4374, f. 155 *b*

CANTERBURY, view of
18 G ii, f. 148
Cathedral, view of
Nero D ii, f. 103
Monastery
Nero D ii, f. 124

CANTERBURY TALES, Riders, in the preface to the
18 G ii, f. 148

CANTICLES, Book of
The Church personified
Harl. 4382, f. 15 *b*

CANTOR
17,868, f. 127
24,678, f. 16
30,045, f. 46 *b*
‡Harl. 2897, f. 72 *b*
6 E vi, f. 213
Eg. 1066, f. 72
15,114, f. 157 *b*
Harl. 3000, f. 223 *b*

CANUTE, King
Claud. D ii, f. 17

CAPELLO, (Victor) presenting Book to a doge, (A.D. 1486)
21,463

CAPTIVE, led away by soldiers
23,929, f. 13

CARBUNCLE, or JEWEL, on the head of the asp
12 C xix, f. 67

CARDINAL
Harl. 2908
15,274
23,923
Ar. 481, f. 3
Nero D ii, f. 187
Harl. 3746
6 E vi, f. 225 *b*
10 E iv, f. 4
Harl. 2278, f. 96 *b*
18 E i, f. 71 *b*
15,216, f. 103 *b*
15,711, f. 110
17,353, f. 13
18,193, f. 86 *b*
18,852, f. 129 *b*
19,917, f. 123 *b*
20,694, f. 17
20,729, f. 21 *b*
20,859, f. 64 *b*
24,153, f. 131 *b*
24,189, f. 7 *b*
27,697, f. 104 *b*
28,962, f. 383 *b*
Eg. 2045, f. 185 *b*
Harl. 2919, f. 144
Harl. 4380, ff. 4, etc.
18 E ii, ff. 40 *b*, 223
19 C vi, ff. 9 *b*, 17

CARICATURES
‡10,293, f. 1
10,294, f. 1

CARICATURES, (*continued.*)
Harl. 4373, ff. 14, etc.
‡Harl. 4379, 4380
13 E iv
See GROTESQUES, GRYLLI.

CARPENTER
10 E iv, f. 196
Harl. 4979, f. 70
15,277, f. 15 *b*
15 E ii, f. 265

CARPENTER'S TOOLS
18,850, ff. 15, 17 *b*
18,193, f. 48 *b*

CARRIAGE, AND CART
Tib. B v, ff. 5 *b*, etc.
Harl. 603
Tit. D xvi
Jul. A vi, ff. 5 *b*, 6 *b*
Harl. Roll v, 6
‡15,268, ff. 58, 292
Harl. 3448, f. 38
‡Slo. 3983, f. 8
Jul. F vii, f. 5
Harl. 4372, f. 79 *b*
Harl. 4374, ff. 147, 188
Harl. 4375
Harl. 4431, f. 155
Burn. 257, ff. 116 *b*, 129, etc.
‡19,669
21,143, f. 464 *b*
27,699, f. 108
14 E iv, f. 267 *b*
14 E v, ff. 105, 207, 407 *b*, 507 *b*
16 F iii, f. 11
16 G v, ff. 76, 86 *b*
‡17 F ii, f. 322
‡19 C viii, f. 41
20 C v, ff. 112 *b*, 144 *b*
20 C ii, f. 147
Slo. 2433, C, f. 122

For invalid king
20 B xx, f. 92

With a king
Burn. 169, ff. 95, 100

CARRIAGE, (*continued.*)
Drawn by three dogs in a line
‡10 E iv, f. 110 *b*
See CHARIOT.

CARVING a joint
12,228, f. 126

CARVING wood, in a room
19 C vi, f. 17

CARROLLERS "of Love," figures of the
20 A 17, f. 9

CASSIOPEIA, figure of
Ar. 339, f. 76 *b*
See CONSTELLATIONS.

CASTIGATION of scholars
Burn. 275, f. 94

CASTILIONE, Laurentia de (owner of the Manuscript), portrait and badge
15,814, f. 7

CAT
27,699 (wild)
29,433, f. 20

CATAPULTS
Harl. 3281

CATHERINE
See KATHARINE.

CATILINE, figure of
Harl. 4374, f. 249

CATO, figure of
19 A vi, f. 157

Portrait of
22,318, f. 167

In bed with a book
16 G viii, f. 324

CATTLE,
Harl. 4431, f. 118
In Pharaoh's dream
15,268, f. 56 *b*
In sheds
14 E vi, f. 204
Driven into boat
‡16 G i, f. 1

CAULDRON
Harl. 4751, f. 69
13 B viii, f. 28 *b*
10 E iv, ff. 108, 109, etc.
Lans, 1179, f. 191
Fire under a
Harl. 4375, ff. 106 *b*, 241 *b*

CAUTERY, actual
Slo. 1975, f. 91 *b*
Forms of, used in surgery
‡Harl. 1585, ff. 8, 9

CAVALRY on march
14 D v, ff. 74, 216
See ARMY.

CAVE-DWELLERS
Harl. 4979, f. 56 *b*
15 E vi, f. 17 *b*
19 D i, f. 28
20 B xx, f. 60

CECILIA, or CECILY, Saint
Eg. 1070, f. 107 *b*
17,006, f. 188
18,851, f. 491 *b*
19,897, f. 264
29,735, f. 162 *b*
Talking with Valerian
20 D vi, f. 86
Marriage of
27,428, f. 52 *b*
Listening to angel playing on organ
29,902, f. *b*
Legend of the angel and the roses
Harl. 2897, f. 440 *b*

CEDAR-TREE
Slo. 278, f. 13 *b*

CELLAR
18,851, f. 5 *b*
27,695, f. 14

CEMETERY, with tombs
Harl. 1629, ff, 29 *b*, 70

CENTAUR
‡Tib. B v, f. 82 *b*
Vitel. C iii, f. 19
Harl. 1585, ff. 22, 29
Harl. 5294, ff. 14, 22
Ar. 339, f. 83
Slo. 1975, ff. 17 *b*, 23, etc.
‡19.587, f. 42
Fantastic
15,268, f. 1 *b*
20 D iv, f. 150 *b*
Harl. 5600, f. 16
17 F i, f. 59
See GROTESQUE.
Called "Ono-Centaur"
Burn. 97, f. 19 *b*
And serpent
‡12 C xix, f. 8 *b*
See CONSTELLATIONS.

CEPHEUS, figure of
Ar. 339, f. 76 *b*
See CONSTELLATIONS.

CERBERUS, figure of
Harl. 4431, f. 110 *b*
Kings 24, f. 131 *b*
‡19,587, f. 9 *b*

CERES personified
11,355, f. 23

CHAD, Saint and Bishop
Harl. 2846, f. 31 *b*

CHALEZUN, castle of
Vitel. A xiii, f. 4

CHAM, (grand), doings of the
19 D i

CHAMÆLEON
‡Burn. 97, f. 24

CHAPLAIN, dress of a
17 F ii, f. 1

CHAPLET
6 E vi, f. 236 *b*
20 A xvii, f. 104 *b*
Dom. A xvii
Lady making a
Harl. 4431, f. 223
16 G v, f. 24 *b*
Eg. 943, f. 112 *b*

CHARIOT
‡Tib. B v, f. 47
24,199, ff. 17, 18, 19 *b*
Ar. 339, f. 77
‡20,916, f. i
Harl. 3567, f. 166
Drawn by serpents
Harl. 2702, f. 2
Drawn by stags
Harl. 3567, f. 184
Foreshortened
‡Harl. 3567, f. 176
With allegorical representations
Harl. 3567, f. 149, 166, 176, 184
See CARRIAGE.

CHARITO, Saint
11,870, f. 219

CHARITY personified
11,866, f. 4 *b*
20,916, f. 30

CHARLEMAGNE, Emperor
Faust. B vii, f. 62
Harl. 2952, f. 62 *b*
As Saint Charles
19,416, f. 178
Eg. 1070, f. 86 *b*

CHARLES V., King of France
14 E vi, f. 10
19 E vi, f. 10

CHARLES VI.
Deathbed of
14 E iv, f. 63
Funeral of
20 C ix, f. 11

CHARLES VII.
Receiving an embassy
20 C ix, f. 291
And his court
‡20 C ix, f. 298 *b*
Death of
20 C ix, f. 310

CHARLES VIII.
‡15 E 2

CHARMER, Snake
‡12 C xix, f. 65 *b*
Slo. 3544, f. 37

CHATELAINE, or BELT
‡Harl. 4425, f. 98 *b*

CHAUCER, poet, portrait of
17 D vi, f. 90 *b*
Harl. 4866, f. 88

CHESNE, (Jehan du) a writer, portrait of
17 F i
Work by, in 1473, at Lille
16 G viii
17 F vi, vii, etc.

CHESS, game at
Lans. 782, f. 14
10,293, f. 302
12,228, ff. 23, 80 *b*
15,477, f. 4 *b*
‡Aug. A v, ff. 327, 334 *b*
Harl. 4375, f. 151 *b*
Harl. 4431, f. 135
15,685, ff. 1, 2 *b*

CHESS-BOARD
15,685, f. 38 *b*

CHESS-PIECES
Alphiles, a man writing at a desk
15,685, f. 9 *b*
Rock, a mounted noble with a club
15,685, f. 16
Popularis
15,685, f. 21
Faber
15685, f. 23

CHEST, or TRUNK
‡28,162, f. 9 *b*
Harl. 4940, f. 5
Harl. 4431, f. 124
15 E iv, ff. 186, 255 *b*
Eg. 2045, f. 95
Ar. 484, f. 244

CHESTS, money
14 E ii, f. 144
20,787, ff. 86 *b*, 112 *b*

CHILD costume and character
Burn. 275
Roasting of a
Harl. 1766, f. 180
Dead, wrapped up
18 G ii, f. 157 *b*

CHILDREN, slaughter and death of
Burn. 257
Three in furnace
18,851, f. 194 *b*
15,813, f. 155

CHILPERIC, death of
Nero E ii, f. 48 *b*

CHIMNEYS, with storks
Harl. 603, f. 20 *b*

CHIRON, the centaur
Vitel. C iii, f. 19

CHIVALRY, allegorical view of
Harl. 4385, f. 149 *b*
Ordinance of, by King Alexander
Aug. A v, f. 116

CHRISTINA, Saint
28,784 A, f. 76
Martyrdom
20 D vi, f. 80 *b*

CHRISTINE DE PISE, (miniatures, some unfinished)
20,698
Portraits of
20,698
Harl. 4431

CHRISTOPHER, Saint.—This saint, so great a favourite in the Middle Ages, is generally represented as of gigantic stature, bearing on his shoulders the Infant Saviour, with whom he fords a river, while at one side an aged hermit holds a lantern to guide him. This form of representation refers to his well-known legend, and to the meaning of the name Χριστοφόρος. In the later pictures the subject is often beautifully worked out, but in some of the earlier examples, notably in the exceedingly fine instance in 2 A xxii, the hermit is omitted, and the river only indicated by a few wavy lines, so that (as is constantly the case with other saints) it is the man himself and not an event in his life that is represented. The latter form seems to have been very common in frescoes on the walls of churches in England, where St. Christopher seems always to have been a favourite.

CHRISTOPHER, (*continued.*)
21,926, f. 9 *b*
28,784 A, f. 75
28,784 A, f. 85
Harl. 2897, f. 339 *b*
Harl. 3978, f. 52
‡2 A xxii, f. 220 *b* (good treatment for stained glass)
19 B xvii, f. 180
4836, f. 7 *b*
11,865, f. 88 *b*
11,866, f. 169
11,867, f. 151
15,281, f. 208 *b*
15,677, f. 145 *b*
15,702, f. 235 *b*
‡17,012, f. 32 *b*
17,026, f. 73 *b*
17,280, f. 346
17,353, f. 133 *b*
18,192, f. 213 *b*
18,854, f. 142
19,416, f. 130
19,962, f. 163 *b*
22,590, f. 242 *b*
24,153, f. 141 *b*
‡28,785, f. 168
29,433, f. 205
Ar. 318, f. 22 *b*
Ar. 341, f. 18
Eg. 859, f. 4
Eg. 1070, f. 95 *b*
Eg. 1147, f. 213 *b*
Eg. 1068, f. 86
‡Eg. 2019, f. 213
Harl. 1211, f. 89 *b*
Harl. 1251, f. 47
Harl. 2846, f. 38 *b*
Harl. 2854, f. 242 *b*
Harl. 2865, f. 104 *b*
Harl. 2876, f. 88 *b*
‡Harl. 2900, f. 52 *b*
Harl. 2933, f. 167
Harl. 2935, f. 112
Harl. 2948, f. 169
Harl. 2952, f. 103
Harl. 2966, f. 9
Harl. 2985, f. 27 *b*
Harl. 3000, f. 28 *b*

CHRISTOPHER, (*continued.*)
Harl. 5049, f. 60 *b*
Harl. 5370, f. 153
Kings 7, f. 94
‡Kings 9, f. 43 *b*
2 A xviii, ff. 11 *b*, 25
Slo. 2471, f. 31 *b*
Slo. 2474, f. 25
Slo. 2565, f. 19 *b*
Slo. 2571, f. 18
Slo. 2605, f. 100 *b*
Slo. 2633, f. 25 *b*
Slo. 2916, f. 119 *b*
Preaching
20 D vi, f. 66

CHURCH, the, personified
30,337
14,813, f. 81 *b*
Ar. 71, ff. 24, 39 *b*

CHURN
‡10 E iv, f. 36 *b*

CHURNING, a woman
10,294, f. 1

CICERO
Harl. 2681
Harl. 4917, f. 4
19 A vi, f. 109

CIRCUMCISION
‡Burn. 3, f. 177
‡Eg. 1894
See JESUS CHRIST, CIRCUMCISION

CLARE, Saint
Harl. 2967, f. 208
15,686, ff. 1 *b*, 31
29,704, f. 6

CLARUS, Saint
19,962, f. 167

CLASSICAL MODELS, pictures copied from
18,043
Harl. 3045

CLAUDE, Queen of France,
consecration, coronation, and entry of, A.D. 1517
Tit. A xvii

CLAUDIUS, Saint
11,866, f. 177
11,867, f. 154 *b*
17,026, f. 76 *b*
17,280, f. 352 *b*
17,353, f. 138 *b*
18,854, f. 145
19,962, f. 170
27,697, f. 93
Eg. 1068, f. 87 *b*
Harl. 2929, f. 130 *b*
Slo. 2916, f. 123

CLEMENT, Saint
17,006, f. 188 *b*
19 B xvii, f. 323
4836, f. 11 *b*
11,865, f. 6
11,866, f. 171
18,192, f. 216
18,851, f. 494
29,735, f. 163 *b*
Tib. B iii, f. 142
Eg. 1070, f. 107 *b*
Harl. 3000, f. 32 *b*
Martyrdom
20 D vi, f. 105
Harl. 2897, f. 444 *b*

CLEMENT, Saint, of Alexandria; discovery of his body by his disciples
29,704, f. 2

CLEMENT V. in council
Harl. 3751

CLEMENT of Avignon, Pope, death of
Harl. 4380, f. 18 *b*
18 E ii, f. 223

CLEOPATRA, various figures of
17 F ii
Head of, as a black queen
Eg. 1500, f. 15 *b*

CLERGY, orders of
Harl. 334

CLERK
6 E vi, f. 296 *b*
19 C iv, f. 6
In travelling dress
6 E vi, f. 300 *b*
Costume of
20,787, f. 112 *b*

CLOCK
‡18,852, ff. 25 *b*, 288

CLOTHING hung on bars
10 E iv, ff. 161, 167 *b*, etc.

CLOVIS, King of France, receiving the banner of the Fleurs de Lys
18,850, f. 288 *b*

COCODRILLUS, a fabulous creature
‡Slo. 278, f. 47
11,283, f. 8
Harl. 3244, f. 43

COFFIN
Harl. 3244, f. 40 *b*
23,923, f. 64 *b*
10,293, ff. 187, 335, etc.
Harl. 4375, f. 1
20 C iii, f. 129
With dead body
12 F xiii, f. 15 *b*
With dead mother and living child
Harl. 4374, f. 77 *b*

COLCHESTER, view of
13 A iii, f. 47
Abbey, view of
Nero D viii, f. 345

COLEMAN, Saint, with birds
13 B viii, f. 21

COLUMN
Harl. 4940, f. 65 *b*
20 A v, f. 58
Harl. 4979, f. 59 *b*
20 B xx, f. 63

COMB and mirror
19 C i, f. 203
20 C v, ff. 5, 104
16 G v, f. 3 *b*
Slo. 3983

COMET, appearance of a
Jul. E iv, f. 203 *b*

COMPASSES
Burn. 19, f. 62 *b*
Harl. 334, f. 34
20 B xx, f. 3

CONDITIONS of life
20 C iv

CONSIDIUS, figure of
Harl. 6205, f. 34

CONSTANCE, ambassadors to the council of
Jul. E iv, f. 216 *b*

CONSTANTINE the Great
Faust. B vii, f. 56
Harl. 1766, ff. 196, etc.
Baptised by St. Sylvester
25,697, f. 43 *b*
30,038, f. 115 *b*
Lans. 1179, f. 251 *b*
Harl. 4411, f. 7 *b*
Stabbed
20 A ii, f. 2 *b*

CONSTANTINOPLE, Emperor of, death of an
Harl. 1766, f. 229 *b*

CONSTELLATIONS, figures and personifications of
Ar. 339, f. 78

CONSTELLATIONS, (*cont.*)
Harl. 647
Tib. B v
Harl. 2506
Tib. C i
‡Slo. 3983
Ar. 66, ff. 33-46

CONSUL, Roman
‡15,268, f. 161 *b*

CONTARENO, (Johannes)
Maria, Captain of Justinopolis, A.D. 1551
Harl. 3395

CONTROVERSY, diagram illustrating
Harl. 2637, f. 10

COOK, a
14 E iv, f. 244 *b*

COOPERS at work
20 D xi, f. 116

CORACLE, a
24,189, f. 8
Harl. 3448, f. 13
20,698, f. 64 *b*

CORBECHON, (Jehan,)
Aug. vi
15 E 2

CORN, sheaf of
19 B xiii, f. 29

CORN-FIELD
Harl. 4431, f. 109 *b*

CORNELIA, portrait of
22,318, f. 143 *b*

CORNELIUS, Saint
11,870, f. 108
19,416, f. 134
Harl. 2854, f. 245

CORNUCOPIÆ
‡15,816, f. 5

CORPSE
16 E viii, f. 28
23,774, f. 103
23,929, f. 37 *b*
19 C i, ff. 29, 77 *b*
14,816, f. 12
Harl. 4375, f. 157 *b*

In tomb
17,026, f. 152

On tomb
17,280, f. 280 *b*

Of a king
19 D i, f. 43 *b*

Enshrouded
Burn. 257

Sewing up a, in a sheet
Burn. 257, f. 75

Eaten by birds and fishes
12 F xiii, f. 50

CORPSE, (*continued.*)
Eaten by dogs
Lans. 1179, f. 93 *b*

CORSAIRS [CURSARES]
27,376, f. 7

COSMAS AND DAMIAN, Saints
19 B xvii, f. 266
11,866, f. 170 *b*
15,813, f. 260 *b*
18,192, f. 215 *b*
18,851, f. 462
18,854, f. 144
Eg. 1070, f. 102 *b*

COSMOGRAPHY
15 E ii, f. 271
17 E iii, f. 119

COSSA, (Balthasar,) legate at Bologna for John XIII.
Ar. 117, f. 146 *b*

COSTUMES.—Under this heading a number of the best specimens of costumes are arranged in order of country and date. As in the case of ARMOUR and BUILDINGS, a complete list of instances occurring in the Manuscripts is not attempted. In a very large number of miniatures, and more especially in those referring to Biblical subjects, the costume of the figures represented is of a conventional form founded on Byzantine traditions of art rather than an imitation of that in use at the period. This is particularly the case with portraits of Our Lord, or His Mother, of the Apostles, or of the Prophets of the Old Testament, while it often happens that in the same picture, these personages may be seen in conventional flowing robes while the accompanying soldiers, populace, etc., appear in the costume common at the date of the Manuscript. That this custom in art survives to the present day, save that the modern plan allows of the application of antiquarian research to the costumes of the minor characters, will be evident to any one who has seen such modern works as Doré's "Christ leaving the Prætorium." In many of the later Manuscripts the costumes are fanciful, and often of a classical type certainly not in use at the period except for masquerading purposes. These have been as a rule rejected as useless for our purpose.

COSTUMES, (*continued.*)
English, 10th century
‡Vesp. A viii, f. 26
Harl. 2886, ff. 27 *b*, 28, 56
English, 11th century
Harl. 603
24,199 (Drapery of figures on horseback, Grecian and very curious)
Jul. A vi
Tit. D xvi
Cleop. C viii
English, 12th century
‡Harl. Roll Y 6
‡Harl. 1585 ff. 12 *b*, 13
English, 13th century
21,926, f. 135
‡Harl. 4751
Claud. D vi, ff. 2, etc. (royal)
Jul. A v, f 53
2 B vi (rustic)
14 B vii (royal)
English, 14th century
Ar. 83
1 E iv
6 E vi
Vitel. A xiii
English, early 15th century
16,998, ff. 67, 87
‡29,704 (A.D. 1400)
2 A xviii, ff. 15 *b*, 26
English, middle 15th century
‡18 D ii
Harl. 1251
English, late 15th century
‡19 C viii (A.D. 1496)
English, 16th century
28,330, ff. 33, etc. (peasants)
Harl. 41
Irish, 13th century
13 B viii
Irish, 16th century
28,330, f. 34
Flemish, 10th century
18,043
Flemish, 13th century
2 B iii

COSTUMES, (*continued.*)
Flemish, 14th century
Harl. 4996
‡Kings 5
Flemish, early 15th century
Harl. 5370
Flemish, middle 15th century
12,231, f. 1 *b*
18,213
Harl. 1211
Harl. 2846
Harl. 2876
Harl. 2884
Harl. 2919, f. 112 *b*
Harl. 3000
‡Ar. 318
‡Eg. 2019
Slo. 2865, ff. 37 *b*, 49 *b*, 55 *b* 100 *b*
Slo. 2732, B, ff. 45, 71
‡Eg. 2045
Flemish, late 15th century
‡14 E ii
‡16 F ii
‡16 F iv, ff. 3, 38 *b*
‡16 G iii
‡17 F i
‡18 E iv
‡19 E ii
19 E iii
‡20 C iii
‡17,026
18,851
19,416
22,494
24,098
‡Aug. A v
Eg. 2125
‡Harl. 4425
Harl. 2865, ff. 69 *b*-86
15,677
‡17,012
Harl. 2924
Flemish, early 16th century
17,280
‡18,852

COSTUMES, (*continued.*)

Flemish, 16th century
‡25,693
Kings 9

Dutch, middle 15th century
Harl. 2943
15,267

Dutch, late 15th century
15,525
20,859
‡20,729

French, 12th century
‡Slo. 1975

French, 13th century
15,219, f. 12
‡Lans. 782
‡Slo. 1977

French, 14th century
‡15 D iii
19 B xv
19 C i (South French)
19 C ii
‡19 C iv
19 D iv
‡19 E vii
17,006
‡19,669
23,145
24,678, f. 15
28,784, A, B
‡Eg. 745
‡Tib. B viii
‡Vitel. E ii
Cott. App. 5
Lans. 1175
Slo. 2430, f. 2 *b*

French, early 15th century
‡Dom. A xvii
Vesp. A xix
‡18,850
25,722, f. 1
28,785
Harl. 2947
‡Harl. 2952
19 E i, f. 1 (A.D. 1414)
‡Burn. 257

COSTUMES, (*continued.*)

French, middle 15th century
Harl. 2900
Harl. 2917
Harl. 2971
Harl. 2974
‡Harl. 2980
‡Harl. 2989
19 A xxii
‡Eg. 2019
15,248
‡18,192
‡25,885
‡25,886
29,433, f. 67

French, late 15th century
Eg. 1067
Eg. 1068, ff. 88 *b*, 89 *b*
Harl. 2681 (A.D. 1483)
Harl. 2969
‡Harl. 4335-4339
14,803
25,695
Slo. 2605

French, 16th century
Vesp. B iii (A.D. 1513)
6277
Vesp. B ii (A.D. 1514)
Titus A xvii (A.D. 1517)
Harl. 6205 (A.D. 1519)
‡18,854 (A.D. 1524)
Slo. 2605
Kings 7
Harl. 2863

Burgundian, 14th century
Harl. 2897

Burgundian, Mid. 15th century
Harl. 2967

Norman, 15th century
Eg. 1895

Italian, 14th century
‡15,274
15,277
17,466
19,587
Eg. 943

COSTUMES, (*continued.*)
Ar. 439
Harl. 3448
23,923
‡27,695
Harl. 3571
‡6 E ix
Italian, 15th century
‡Harl. 3718, f. 1 *b*
22,318
North Italian, 15th century
27,697, ff. 28, 49, 56 *b*, 64 *b*, 83 *b*, 200 *b*
Italian, 16th century
Harl. 4393
Slo. 2421
Of Papal Court
Ar. 481, f. 3
Venetian
‡20,916
18,000
Harl. 3403 (A.D. 1515)
Harl. 3395 f. 2 (A.D. 1551)
Kings 156 (A.D. 1568)
German, 13th century
‡Slo. 3983
Bavarian, 13th century
‡19,767
German, 14th century
17,687
German, early 15th century
Ar. 120
Slo. 361
German, late 15th century
Eg. 1146
German, 16th century
Eg. 2076
‡24,153
15,711
Harl. 3469
See also ALBUMS in LIST OF MANUSCRIPTS.
Spanish, 12th century
11,695
‡28,962, f. 1415
COSTUMES, (*continued.*)
Spanish, late 15th century
18,193
21,245
Polish
15,281, ff. 59-65 *b* (A.D. 1524)
Oriental
19 C vi, f. 64 *b*
COUNCIL, meeting of
15,268, f. 161 *b*
18 E iv, f. 133
Sitting in
Harl. 4374, f. 147
Of State
20 C i, f. 247 *b*
COURSING a hare, dogs
10 E iv, f. 160
See HARE.
COURT of Justice
Harl. 4375, f. 113
Harl. 4375, ff. 138 *b*, 155 *b*, etc.
Law
12,023
Interior of a
Harl. 2681, 1483
Session of a Royal Court in France
20 C ix, f. 298 *b*
COURTIER
Harl. 4382, f. 17
10,341, f. 8
15,269
Vesp. B i, f. 4, 15
Vesp. B ii, 1514
Harl. 200
Harl. 4372, f. 12
Harl. 4374, f. 1, etc.
Harl. 4375
Harl. 4376, f. 271
Harl. 4485, f. 9
Jul. E v, f. 1
14 E v
15 E iv

COURTIER, (*continued.*)
15 E v, f. 3
‡16 F ii, f. 210 *b*
16 G viii
16 G ix, f. 7
17 E iii
17 F i, f. 14
17 F v, f. 3
‡18 D ii, f. 6
18 D vii
19 A vi, f. 2
19 E vi
20 B xv, f. 2
20 C ii, f. 159
20 C iii, ff. 12, etc.
And King and Queen at Chess
15,685, f. 2 *b*
With a red heart in hand
20 A xvi
See KING.

COVETOUSNESS personified
19 B xiii, f. 6
20 A xvii, f. 3 *b*
Eg. 2022, f. 5 *b*
Harl. 4425, f. 9 *b*

COW
‡Harl. 4331, f. 111 *b*

CRAB
‡Burn. 97, f. 43 *b*
Harl. 4940, f. 29

CRANE
Harl. Roll Y 6
Harl. 3448, f. 24 *b*
14,816, f. 33 *b*
15,248

CRANE or PULLEY for buildings
Harl. 4376, ff. 150-206 *b*
Harl. 4431, f. 111

CREATION
Faust. B vii, f. 44
Burn. 3, f. 10 *b*
‡6 E vi, f. 1, 2
11,843, f. 3 *b*
14,819
15,268, f. 1 *b*
17,341, f. 11
‡19,669
Harl. 4381, ff. 4 *b*-7 *b*
Nero D ii, f. 2
17 E vii, ff. 3-6 *b*
‡18 E v
19 C 1, f. 25 *b*
19 D ii, ff. 3 *b*-5 *b*
‡15 D iii, ff. 3 *b*-6
‡19 E vi, f. 12
Aug. A v, f. 18
Aug. vi, f. 11
1 E ix, f. 3 *b*
15,248, f. 17
‡19,962, ff. 17 *b*-26
See ADAM. BIBLE.

CREMATION of dead bodies
Aug. A v, f. 214 *b*
Burn. 257, ff. 383-386 *b*, etc.
14 E v, f. 77 *b*
15 E iv, f. 155
18 G ii, f. 161
Harl. 4374, f. 77 *b*

CRESSY, Battle of
Slo. 2423, c, f. 69 *b*

CREUSA, figure of
Harl. 1766, f. 33

CRIPPLE AND CRUTCH
Harl. 4411, f. 90
On little stools
10 E iv, f. 220

CROCODILE
‡Burn. 97, f. 37 *b*
See ANIMALS

CRŒSUS, King
Harl. 1766, f. 132, 133

CROSS, with emblematic figures
Ar. 44, f. 84

Full-paged devices
11,695, ff. 2-6, 277

Ornamental
17,006, f. 19 *b*
17 C xxxviii

Taking an oath on the
Jul. E iv, f. 213 *b*

Angels holding up
24,153, f. 72 *b*

With dove in centre
Slo. 278, f. 12

On steps
6 E vi, f. 448 *b*

Wayside
Harl. 4411, f. 39
20 C iv, f. 77 *b*

With worshipper
27,591, f. 138 *b*

Tau
Harl. 1766, f. 199
‡24,189, f. 11
15 E i, f. 16

Exaltation of the
2 B xiii, f. 32 *b*
Harl. 2897, f. 288 *b*
Eg. 1070, f. 101 *b*

Invention of
18,851, f. 372
25,697, f. 289
16,907, f. 110
‡29,735, f. 127 *b*
Eg. 1070, f. 91 *b*

CROSS-ROADS
18 D vii, f. 52

CROWLAND ABBEY, building by St. Guthlac
Harl. Roll Y, 6

Sketch of
Jul. A x, f. 78

CROWN
13 A i
Harl. 603, ff. 22 *b*, 11 *b*
Harl. Roll Y, 6
13 E vi
Harl. 2804, f. 3 *b*
Slo. 1975, f. 17 *b*
Calig. A viii, f. 29
29,301
Claud. D vi, ff. 126 *b*, etc.
Ar. 484
17,333, f. 13 *b*
22,493
28,681, f. 3 *b*
Harl. 4940, ff. 9, etc.
Tib. B viii
16 G vi
20 C vii
2 A xxii, ff. 14 *b*, 219 *b*
20 A v
19 B xv, f. 20 *b*
Harl. 7353
Harl. 2950, ff. 120, 135
12 D ii, f. 71
‡15 D iii, f. 115
18 E iii, f. 109
20 C i, f. 247 *b*
Eg. 1070, f. 139

Of bay
15,434, f. 41

See KING, QUEEN.

CROWNED four Martyrs
18,851, f. 484 *b*

CRUCIBLE
Harl. 2407, f. 58

CRUTCHES
Slo. 278, f. 52
10 E iv, f. 197
Harl. 334, f. 39
Eg. 2022, f. 7 *b*
Harl. 4411, f. 90
Harl. 4425, f. 10 *b*
12 D ii, f. 57

For an armed knight to kneel with
Aug. A v, f. 433 *b*

punigna colsole per esser in parte
doue adoratezza poco si durada.

Cups
Jul. A vi, f. 4 *b*
24,199, f. 16 *b*
Tib. C vi, ff. 5, 6, 10 *b*
Harl. 603, f. 50
See Utensils.

Golden
16 G v, f. 53 *b*
Harl. 4376, f. 271
Harl. 4380, f. 1

Poison
14 E v, f. 447
See John, Saint

Cupid, figure of
Harl. 3567, ff. 9, 149
11,866, f. 4 *b*

Cupping operation
10 E iv, f. 67 *b*

Cuttle-fish
‡Burn. 97, ff. 40, 41 *b*

Cynarus, King
Harl. 1766, f. 75

Cynocephalus
Slo. 3983, f. 4

Cyprian, Saint
19,416, f. 134

Cyriac, Saint, the Anchorite
11,870, f. 231

Cyriac, Saint, the Martyr
Eg. 1070, f. 92

Cyrus, history of
‡19 C vi
Harl. 1766, ff. 126, 128, 135, 135 *b*
16 G ix

D.

Damasus, Saint, Pope
25,697, f. 260

Damian, Saint
19 B xvii, f. 266
See Cosmas.

Damon and Pythias, history of
Harl. 4374, f. 244 *b*

Dance, in costume, at a feast
‡19 C vi, f. 131

Dancers
20 A xvii, f. 9
20 D iv, f. 260

Dancing, lovers, to music
of devils
19 C i, f. 203 *b*

Daniel, the prophet
Harl. 2803
17 E vii, f. 339 *b*
‡15 D iii, f. 381 *b*

In the lions' den
Harl. 4382, f. 110
‡Eg. 2076. f. 7 *b*
‡18 E v

Pleading for Susanna
Harl. 4382, f. 113 *b*
Eg. 2019, f. 135

Receiving the book
Harl. 4382, f. 106 *b*

Dream of
19 D ii, f. 381

Dante, works illuminated throughout
19,587
Eg. 943

DAPHNE, metamorphosis of
‡Harl. 4431, f. 136 *b*

DARIUS, King
Faust. B, vii, f. 50
Harl. 4979

DARIUS, King, (*continued.*)
In a chariot
Burn. 169, f. 36
Death of
‡19 C vi, f. 20
Burial of
20 A v, f. 37

DAVID.—The great bulk of the pictures under this head are to be found in Psalters and Books of Hours: in the former case as of obvious appropriateness, in the latter as illustrating the Seven Penitential Psalms. In many of these the Royal Poet is seen kneeling on the ground, his face upturned, his harp lying beside him, while above, in clouds, or surrounded by angels, appears the Almighty Father, with His hand raised in the attitude of blessing. In others, David is shown playing on the harp, and sometimes on other instruments, with occasionally a choir of singers and musicians around him. These are the pictures included in our list under the general heading of DAVID. Illustrations representing events in his life are arranged chronologically. Of these the subjects most frequently pourtrayed are his greatest triumph, and his greatest temptation. The latter subject generally represents Bathsheba as bathing, wholly undraped, in a fountain, while the king, harp in hand, watches from a tower hard by. In a few cases, Bathsheba is accompanied by other women, engaged in the same occupation. Almost all pictures of this subject are of late date, generally of French or Flemish origin. English artists, and those of earlier dates generally, appear to have found more delight in the triumph of the Psalmist than in his fall, and the pictures of David and Goliath are therefore mostly by English artists and of early date, and when they do refer to the darker episode of his life, it is on his repentance rather than on the occasion of sin that they prefer to dwell.

DAVID, King
18,043, f. 114
Tib. C vi, f. 17 *b* (curious square harp)
Burn. 14, f. 3
Harl. 2804, f. 3 *b*
24,686, f. 11
28,784, B, f. 3
30,045, f. 8 *b*
Faust. B vii, f. 48
Harl. 2930, f. 15
2 A iii, f. 9 *b*

DAVID, King, (*continued.*)
‡2 A xxii, f. 14 *b*
2 B iii, f. 15 *b*
Lans. 420, f. 12
28,681, f. 18
Ar. 316, f. 103 *b*
Claud. D vi, f. 1
Eg. 1066, f. 11
Harl. 1766, ff. 93, etc.
‡Harl. 2897, f. 23 *b*
Harl. 4381, f. 256 *b*
Harl. 4664, f. 133

DAVID, King, (*continued.*)
17 E vii, ff. 231, 238
11,866, f. 95
11,867, f. 75
14,803, f. 63
15,114, ff. 70, 111 *b*, 134 *b*
15,278, f. 247
‡15,294, f. 1
15,677, f. 114
15,702, f. 106
15,711, f. 123
15,813, f. 12
15,814, f. 7
16,997, f. 90
‡17,012, f. 115
17,026, f. 135
17,280, f. 211
17,353, f. 84 *b*
17,943, f. 69
18,751, f. 109
18,853, f. 65
‡18,854, f. 91
19,417, f. 167 *b*
19,738, f. 88 (grisaille)
21,909, f. 128
22,568, f. 116
22,590, f. 147 *b*
22,751, f. 20 *b*
23,774, f. 171
27,697, f. 155 *b*
28,271, f. 149
28,785, f. 102
28,962, ff. 82, 106 *b*, 346 *b*
29,706, f. 89
19,887, f. 115 *b*
Ar. 104, f. 347
Burn. 352, f. 179
Dom. A xvii, f. 204 *b*
Eg. 1068, f. 44 *b*
Eg. 1070, f. 44 *b*
Eg. 1147, f. 133
Eg. 2019, f. 104
Eg. 2045, f. 138
Eg. 2125, f. 34 *b*
Harl. 1892, f. 32
Harl. 2846, f. 132
Harl. 2853, f. 116 *b*
Harl. 2855, f. 16
Harl. 2858, f. 95 *b*

DAVID, King, (*continued.*)
Harl. 2865, f. 77
Harl. 2867, f. 73
Harl. 2877, f. 73
Harl. 2900, f. 107
Harl. 2918, f. 87
Harl. 2919, f. 97
Harl. 2921, f. 73 *b*
Harl. 2922, f. 59
Harl. 2923, f. 90 *b*
Harl. 2924, f. 122
Harl. 2934, f. 82
Harl. 2935, f. 88
Harl. 2940, f. 90
Harl. 2950, f. 135
Harl. 2952, f. 165 (grisaille)
Harl. 2955, f. 61
Harl. 2959, f. 53
Harl. 2968, f. 73 *b*
Harl. 2671, f. 85
Harl. 2972, f. 83
Harl, 2974, f. 89
Harl. 2980, f. 38
Harl. 2989, f. 73
Harl. 2999, f. 102
Harl. 2999, f. 102
Harl. 3000, ff. 152, 212
Harl. 5328, f. 77
Harl. 5370, f. 127
Harl. 5762, f. 88
Harl. 5763, f. 52 *b* (pen and ink)
Harl. 5781, f. 96
Kings 6, f. 90
Kings 9, f. 156 *b*
1 E ix, ff. 143, 145, 151, 153, 158, 164 *b*
2 A xii, ff. 275, 296, 304
2 A xvi, f. 63 *b*
2 B xv, f. 70 *b*
‡15 D iii, ff. 252, 257, 265
19 D ii, ff. 242, 246
Slo. 961, f. 68
Slo. 2321, f. 66 *b*
Slo. 2419, f. 72 *b*
Slo. 2427, ff. 9, 35 *b*, 53 *b*, 105
Slo. 2468, f. 87
Slo. 2474, f. 74
Slo. 2605, f. 60
Slo. 2732, f. 56

DAVID, King, (*continued.*)
Slo. 2803, f. 117
Slo. 2916, f. 83 *b*
Head of
Eg. 1500, f. 8 *b*
Life of
25,695, f. 153
Rescuing the lamb from the lion
Vesp. A i, f. 53
Nero C iv, f. 7
Slaying lion
Tib. C vi, f. 8
Slaying lion and bear
16,975, f. 52 *b*
Slaying Goliath
Vitel. F. i, f. 1 (Irish work)
18,043, f. 64 *b*
Ar. 155, f. 93
Tib. C vi, f. 8 *b*
Nero C iv, f. 6
1 D x, f. 52
2 A iii, f. 9 *b*
2 B iii, f. 15 *b*
21,926, f. 26
28,784 A, f. 78
30,045, f. 8 *b*
19 D i, f. 252
Harl. 4381, f. 124
16,975, f. 62 *b*
28,162, f. 8 *b*
29,253, f. 22
29,407, f. 9
Harl. 2916, f. 89
Harl. 2929, f. 75
Harl. 2948, f. 96
2 A xvi, f. 30
Harl. 2980, f. 38
Eg. 1066, f. 42 *b*
Eg. 2019, f. 104
‡Eg. 2045, f. 138
Eg. 2076, f. 9 *b*
Dom. A xvii, f. 12
11,865, f. 53
15,528, f. 207 *b*
18,851, f. 191 *b*
21,909, f. 128

DAVID, King, (*continued.*)
27,591, f. 14
‡28,962, f. 81 *b*
Kings 6, f. 90
Cutting off Goliath's head
22,568, f. 115 *b*
19,417, f. 168
Bringing Goliath's head
Harl. 2980, f. 38
17,280, f. 251
20,694, f. 84
Before Saul
Nero C iv, f. 6
28,162, f. 6 *b*
Taking the shewbread
30,084, f. 98 *b*
With Jonathan
28,162, f. 6 *b*
Ordering execution of the slayer of Saul
19 D ii, f. 142
15,248, f. 76
Lamenting for Saul and Jonathan
‡15 D iii, f. 124
17 E vii, f. 135
Harl. 2897, f. 225 *b*
Anointed by Samuel
‡Tib. C vi, f. 9 *b*
Nero C iv, f. 7
14,819
21,926, f. 50
4836, f. 108
‡18,851, f. 124
25,710, f. 35
30,059, f. 13
Coronation
Harl. 4381, f. 123 *b*
Receiving water from the Well of Bethlehem
‡Eg. 1070, f. 139
Taking Jerusalem
26,667, f. 16 *b*
Praying
‡Ar. 71, f. 9

DAVID, King, (*continued.*)
Playing with choir before the Ark
‡18,851, f. 155 *b*
Beholding Bathsheba
Harl. 4381, f. 134
Kings 7, f. 57
Kings 8, f. 63 *b*
‡Harl. 2936, f. 67
Harl. 2980, f. 38
Harl. 2989, f. 73
‡Harl. 5763, f. 30 *b*
Slo. 2605, f. 59 *b*
4836, f. 108
11,865, f. 53
11,866, f. 95
18,751, f. 109
27,913, f. 35 *b*
Meeting Bathsheba
Harl. 5763, f. 34 (pen and ink)
Playing harp to Bathsheba
‡Harl. 2683, f. 71
Sending Uriah to the war
Harl. 5763, f. 37 *b* (pen and ink)
Sending letter concerning Uriah
Eg. 2019, f. 104
Seated with queen
‡15,248, f. 108 *b*
Rebuked by Nathan
25,695, f. 153
Told of his child's death
Harl. 5763, f. 50 (pen and ink)
Cursed by Shimei
‡18,851, f. 132
With Abishag the Shulamite
‡Harl. 2897, f. 228
Playing on the cithern
‡15,114, f. 14 *b*
Playing on bells
‡Harl. 2897, f. 62
Choice of (2 Sa. xxiv. 13, 14)
2 A xvi, f. 79

DAVID, King, (*continued.*)
With trumpeters before the Temple
Harl. 2917, f. 93
With a bird on sceptre
‡Tib. C vi, f. 10
With courtiers playing on various instruments
Vesp. A i, ff. 1 *b*, 30 *b*
Tib C vi, f. 30 *b*
Dom. A, xvii, f. 12

DAVID, Prince, death of
Nero 6 ii, f. 181

DEACONS, vested
27,697, f. 103 *b*
‡Eg. 1139
In alb and stole
22,494, f. 43
See ECCLESIASTICAL VESTMENTS:—DALMATICS.

DEAN
6 E vi, f. 475

DEATH personified
Tib. C vi, f. 6 *b*
Dom. A xvii, f. 148 *b*
15,813, f. 318 *b*
17,012, f. 135
19,417, f. 111
20,729, f. 6 *b*
25,695, f. 165
Harl. 5763, f. 1 (pen and ink)
Symbolized by pope, emperor, and king, confronted with similarly crowned skeletons
‡Harl. 2917, f. 119
Attacking a maiden
Harl. 2865, f. 86
Harl. 2919, f. 112 *b*
Attacking three horsemen
11,866, f. 120
Slo. 2732 B, f. 71
Eg. 1147, f. 156

DEATH personified, (*cont.*)
Attacking pope, emperor, and king
Harl. 2935, f. 120
Mounted, attacking pope and emperor
18,751, f. 163
Riding on an ox, and shooting at a king and pope
28,962, f. 378 *b*
Seizing a king
‡Harl. 2936, f. 84
Riding a black horse, and threatening a king, emperor, and pope
Eg. 2019, f. 142
Riding the pale horse
15 D ii, f. 127
Dance of
17,280, ff. 280 *b*, 281
At a feast
Harl. 2943, f. 128
Lifting up coffin lid
Tib. A vii, f. 40
Chamber of
‡Aug. A v, f. 425 *b*

DEATH-BED scene
18 E ii, ff. 40 *b*, 223
20 C ix, ff. 95, 310
15 E i, f. 152
4836, f. 125
15,278, f. 142
With fiends
Harl. 3183, ff. 24 *b*, 36, 40
Illustrating "Nunc Dimittis"
18,851, f. 196

DECOYS, for game
27,699, ff. 109 *b*, etc.

DEER
20,916, f. 1
Stalking
27,699, ff. 51, etc.

DEFORMITIES, human
29,301

DEIJANIRA
Harl. 1766, ff. 70, 70 *b*

DELILAH cutting Samson's hair
17 E vii, f. 118
19 D ii, f. 124

DEMETRIUS, King, head of
29,301, f. 40 *b*

DEMETRIUS AND ARSINOE
Harl. 1766, f. 151

DENIS, Saint
19 B xvii, f. 285 *b*
28,784, A, f. 75
Kings 7, f. 95
Slo. 2916, f. 121
Tib. B iii, f. 142
Harl. 2917, f. 178
Harl. 2919, f. 143
4836, ff. 10, 183 *b*
11,865, f. 5 *b*
11,866, f. 171 *b*
15,677, f. 145 *b*
18,192, f. 212
Holding top of his head in mitre
18,851, f. 471
Life of, with miracles of his relics, fully illustrated
‡Eg. 745
Conversion of
18,850, f. 131
With companions
‡Harl. 2897, f. 421
29,433, f. 206
Eg. 1070, f. 104
Communion of
Eg. 1070, f. 90 *b*
Martyrdom of
16,907, f. 244
Nero D ii, f. 33 *b*
Shrine of
Slo. 2433, f. 78 *b*

DESIDERATUS
17,353, f. 140

DEVIL.—The earliest forms of Devils and Demons in art are but little different from the conventional form adopted by delineators of the present age. Abundance of ugliness, feet with talons or hoofs, horns, bat-like or feathered wings, a countenance filled with scorn, lust, and envy, faces or eyes in various parts of his body, uncouth forms and hard lines enter prominently into the representations. As no unimportant part in the lives and passions of the saints is performed by devils, so in Manuscripts representing these lives, numerous figures of these evil beings are found. The Devil is also the distinctive *emblem* of several saints, but the most common illustration is to to be found in the temptation of Jesus Christ, which is treated in various ways according to the mannerism of the age.

For an article upon DEVIL as represented in art, the reader is referred to the *English Cyclopædia*, Arts and Sciences Supplement, cols. 741-747, where there will be found a useful list of works of reference, and pictures from the following Manuscripts are given: Tib. C vi, f. 10 *b*, an early English eleventh century representation of the Temptation of Jesus Christ in the desert (Mat. ix. 9); Harl. Roll Y 6, a fine specimen of twelfth century English art showing St. Guthlac scourging the Devil; Ar. 83, the "Harrowing of Hell," or descent of Jesus Christ to liberate the Spirits of the Departed, a picture of English art of the early fourteenth century; and 27,697, f. 62, the Temptation, from a French Manuscript of the middle of the fifteenth century.

‡Harl. Roll. Y 6
Tib. B v, f. 87 *b*
28,784, B, ff. 14 *b*, 7 *b*
1 D x, ff. 52 *b*, 62
Eg. 943
Ar. 83, f. 133 *b*
16,975, f. 63
17,341, ff. 27 *b*, 130 *b*
29,253, f. 41
‡18,633, ff. 16, 23
19,587
‡Harl. 1526
Harl. 1527, f. 18 *b*
Harl. 3240, ff. 16 *b*, 22, 24
Harl. 4972, f. 36 *b*
Harl. 4940, f. 9
Harl. 2897, f. 33 *b*
6 E vi, f. 90 *b*
19 B xvii, ff. 126, 268 *b*
19 C i
Tib. A vii
‡Tib. B iii, f. 145 *b*
Lans. 1179
Burn. 297, f. 38 *b*
15,677, f. 32
Harl. 1766, f. 200
Harl. 2915, f. 43 *b*
Harl. 3183
Harl. 4411, f. 14
Harl. 4431, f. 110 *b*
15 E ii, f. 38
17 B xliii, ff. 132 *b*, 149 *b*
17 E iv, f. 143
‡17 F ii, f. 235 *b*
‡17 F vii, 129
‡Slo. 3049, f. 27 *b*

Driven out of church
10 E iv, f. 242

In stocks
10 E iv, ff. 188 *b*, 191 *b*, 223 *b*, 225 *b*

Upsetting inkstand
27,697, f. 13

See JOHN, SAINT.

DEVIL, (*continued.*)
Appearing to monk in dream
10 E iv, f. 221
Drowning a woman
10 E iv, ff. 192, 192 *b*
Drowning a monk
10 E iv, f. 226
Incubus
‡Ar. 484, f. 244
Throwing a saint down stairs
Nero E ii, f. 44 *b*
Roasting a corpse
Harl. 3448, f. 24
Behind altar
Nero E ii, f. 129 *b*
With souls
Nero C iv, f. 38
Harl. 4996, f. 40
Swallowing a soul
‡29,433, f. 89
Carrying away soul from a dead man
Ar. 83, f. 129
19 C i, f. 203 *b*
Disputing with angel for soul
18,751, f. 163
Contending with archangel
See MICHAEL, SAINT.
Miscellaneous (with names)
11,695, ff. 2, 102 *b*
Satan
Cal. A xiv, ff. 25, 29
Tib. C vi, f. 10 *b*
‡Nero C iv, f. 18
Ar. 157, ff. 5 *b*, 6, 52, 60 *b*
2 B iii, f. 37
Cleop. C xi, ff. 2 *b* 21
‡27,697, f. 60
Arts of, illustrated
19 C i, f. 32
Fishing for men
Tib. A vii, f. 52 *b*
Hunting
Tib. A vii, f. 57

DEVIL, (*continued.*)
Before God (Book of Job)
Harl. 4381, f. 215 *b*
Hunting, illustrating "de venatione diaboli" in Saint Anselm's *Apologeticum*
Cleop. C xi, f. 42 *b*
See HELL. JESUS CHRIST

DEUCALION creating men with stones
‡Harl. 4425, f. 153

DIAGRAMS, allegorical and philosophical
Harl. 2637
Cal. A xv
Tib. C i
Titus D iii
Scientific
Burn. 279

DIAL
Tib. C, vi, f. 7

DIANA or LUNA
22,329, f. 7
See CONSTELLATIONS

DICE
6 E vi, f. 73
29,434, f. 19 *b*
Table
Lans. 1179. f. 156 *b*
Players
Tib. A vii, f. 78 *b*
10 E iv, f. 92 *b*
Lans. 1179, f. 156 *b*

DIDIER, King
Harl. 1766, f. 233 *b*

DIDO, Life of
Harl. 1766, f. 112 *b*, etc.
With Æneas
Kings 24, f. 59

DIDO, (*continued.*)
Death of
Kings 24, f. 101 *b*
Harl. 4425, f. 117 *b*
14 E v, f. 77 *b*

DIEDO (Aloysius), "Primicerio" of St. Mark's, Venice. Portrait
15,817, f. 1 *b*

DIGGING
14 E vi, f. 197
20,698, ff. 17, 22
See ADAM. SPADE

DINAH carried off by Shechem
24, 678, f. 12

DIOGENES in tub
Burn. 169, f. 25

DIONYSIUS of Sicily, tortures by
Aug. A v, f. 99 *b*

DIONYSIUS, Saint
See DENIS.

DISEASES, various cures for
Slo. 1975, f. 91 *b*, etc.

DISGUISE, burning clothes and preparing for
10 E iv, f. 180 *b*

DISCIPLES seeking room to prepare Passover in, and meeting man bearing pitcher
15,525, f. 47

DISCIPLINES
Harl. Roll y, 6

DISHES
Tib. C vi, f. 5 *b*
Nero C iv, f. 17
17,738, f. 4
1 D x, f. 3 *b*
See FEAST. UTENSILS.

DIVING APPARATUS
15 E vi, f. 20 *b*
19 D i, f. 37 *b*
20 B xx, f. 77 *b*
See ALEXANDER.

DIVITIACUS, figure of
Harl. 6205, f. 32

DOCTOR OF LAWS
25,695, f. 165

DOG
Harl. 603, f. 32
Slo. 1975
‡11,283, f. 9 *b*
28,784 b, ff. 6 *b*, 14
‡10,292, f. 76
Burn. 275
15,685, f. 51
16,997, f. 44 *b*
17,280, ff. 129 *b*, 190 *b*
‡Burn. 97, f. 17 *b*
Eg. 2045, f. 89
Harl. 2950, f. 78
Harl. 4372, f. 215 *b*
Harl. 4374, f. 1, etc.
Harl. 4375, ff. 118, 157 *b*, etc.
Harl. 4431
14 E v, f. 451
14 E vi, f. 10
15 E vi, f. 17
18 E iii, ff. 71, etc.

Hunting rabbits with
10 E iv, f. 40, 53

With bell-collar
10 E iv, f. 160 *b*

Greyhounds
Harl. 4372, f. 12
‡Harl. 6205, ff. 32, 43
Lans. 1178, f. 53 *b*
‡16 F ii, f. 188
20 D viii, f. 1

Lap-dog
Harl. 4431, ff. 1, 3
10 E iv, f. 185
14 E iii, ff. 3, 146

Dog, (*continued.*)
21,247, f. 69
19 B xiii, f. 138 *b*

Mad
Harl. 1585, f. 45 *b*
Harl. 5294, f. 8 *b*

For hunting
27,699
17 A lv, ff. 3, 4

In leash
6 E vi, f. 143

Feeding
Harl. 4375, f. 257 *b*

Management of
27,699, ff. 28 *b*, etc.

Teaching a
20 D iv, f. 102 *b*

Tales concerning dogs
Slo. 3544, ff. 13 *b*, 14
12 C xix, f. 21
12 F xiii, ff. 30 *b*, 33
11,283
Harl. 3244, f. 45

Attack by
11,283, f. 10

Biting a man
Harl. 5294, f. 25

Leading old man, and holding a bowl in its mouth, a caricature
10,294, f. 1

Devouring carcase
Harl. 4979, f. 8 *b*
15 E vi, f. 24 *b*

Carried in cart to be hanged by hares
10 E iv, ff. 63, 64

Dolphin charmed by music
Slo. 3544, f. 42 *b*

Figure upon
Harl. 5256

Domestic scenes
Harl. 4379
17 E iv
20 C ii
20 D iv

Dominic, Saint
Harl. 2449
Harl. 2897, f. 353
Kings 7, f. 98
Eg. 859, f. 20
28,962, f. 67 *b*
18,851, f. 423 *b*

Donato (Francisco), Doge of Venice, A.D. 1551
Harl. 3395

Donatus, Saint
22,498, f. 3
30,038, f. 49 *b*

Dorothea, Saint
Dom. A xvii, f. 149
Harl. 1251, f. 52 *b*
17,525, f. 179 *b*
Harl. 2854, f. 255

Martyrdom of
‡24,153, f. 117 *b*

Dorymedon, Saint, martyrdom of
11,870, f. 141

Dove
2 B xv, f. 13 *b*
Harl. 2950, ff. 33, 65 *b*, 120, 242
Harl. 2969, f. 134
‡Slo. 2321, f. 117 *b*
Slo. 2571, f. 37
Slo. 2418, f. 130 *b*
17,012, f. 59 *b*
17,280, f. 61
27,697, ff. 13, 52 *b*

Drawing car of Venus
Harl. 4425, f. 138 *b*

DOVE, (*continued.*)
Upon queen's crowned head
Tit. A xvii, f 33
Brooding over the deep
Eg. 2019, f. 135
Ringdove
24,686, f. 11

DOVE COT
‡18 G ii, f. 156

DRAGON
18,043, f. 64 *b*
Harl. 603, f. 51 *b*
Tib. C vi, f. 16
Slo. 1975
21 C xix. f. 62
‡Harl. 3244, f. 59
Harl. 4751
Harl. 4972, f. 23
Slo. 278, ff. 44 *b*, 48 *b*, 57
Cleop. C xi, f. 9
10 E iv, ff. 173, 178 *b*
15 D ii, ff. 134 *b*, 149, 160
16 G vii
20 A v, ff. 6, 7, 67 *b*
19 D i, f. 4 *b*
Harl. 4382, ff. 254 *b*, 257 *b*, 258 *b*
Harl. 4979, ff. 11, etc.
Harl. 3448, f. 12 *b*
Nero A iv, f. 65
Burn. 257
15 E vi, ff. 6, etc.
16 G v, ff. 5, 101, etc.

DRAGON, (*continued.*)
‡17 F ii, f. 290 *b*
20 B xx, ff. 8 *b*, 49 *b*, 73, 83
20 C v, ff. 7, 131 *b*
Harl. 1662, ff. 90, 104, 118
Harl. 4431, ff. 111, 122, 122 *b*
Harl. 1717, ff. 1, etc.
Harl. 4939, f. 7
Aug. A v, f. 451
Jul. F vii
Tale of a
10 E iv, ff. 80, etc.
Enclosed in barrel
Harl. 4379, f. 29 *b*
Harl. 4380, f. 22
In combat with bear
13 A iii, f. 105
With elephant
Slo. 3544, f. 35 *b*
With men
Harl. 4979, f. 67 *b*
Winged, with human faces crowned
Slo. 2452, f. 7
In bed
Burn. 169, f. 14
Intertwined
15,685, f. 51
Slain
Harl. 4431, f. 99

DRAUGHTS, game at
20 D xi, f. 1

DRAWINGS.—Under this heading are included specimens of two classes of pictures, different in some respects, yet showing very clearly the development of the one from the other. The one class comprises chiefly those fine-lined nervous drawings of a style that appears to have risen to a considerable degree of excellence in England as early as the eleventh century, and, after passing through various stages, to have culminated in such beautiful work as that of Matthew Paris's "Life of Offa" (Nero D i), in the thirteenth century, when its place as a distinct style was taken by the other class of coloured, shaded, or tinted drawings, distinct from body-colour miniatures. The two styles are almost exclusively English, and when such books

as the Utrecht, or the Harley Psalter (Harl. 603) are compared with the tinted drawings in the Arundel Psalter (Ar. 83), the St. Alban's Psalter (2 B vi), or the wonderful fourteenth century frescoes in Norwich Cathedral, it is hard to give any preference to either as regards grace, vigour, or life-like representation. Yet there can be little doubt that the plain monochrome pen and ink sketches of the early books are the lineal ancestors, through the somewhat later polychrome pen drawings, of those delicately shaded fourteenth century pictures, the joint work of pen and brush, of which we have just spoken. This development is, however, quite separate from that of painting in body colour, which seems to have progressed quite independently of the other, and never appears to have attained to anything like that freedom and life so characteristic of the outline, or tinted drawings, through a far stricter observance of conventional canons of art, encouraged no doubt by the different capabilities of the medium employed.

OUTLINE

Spanish, 10th century
30844, et seq.

English, 11th century
24,199
Ar. 60
Ar. 155
Cleop. C viii
Jul. A vi
Tib. A iii
Tib. B v
Tib. C vi
Tit. D xxvi
Tit. D xxvii
Harl. 603
Harl. 2904

French, 11th century
11,662 (injured)

English, 12th century
Harl. Roll Y 6

English, 13th century
11,283
Jul. D vii
Nero D i

French, 13th century
Lans. 782
16 E viii

English, 14th century
Harl. 273, ff. 70, etc.
Harl. 621, ff. 11 *b*, etc.

French, 14th century
20 A v
20 C vi

Italian 14th century
19,587, ff. 103, etc.
23,144, ff. 4, 6

English, 15th century
Harl. 318, f. 8 *b*
‡Harl. 512, ff. 89, 89 *b*
Harl. 1671
‡1 B x

German, 16th century
Slo. 5228

SHADED

Cal. A xv, f. 122 *b*
12,228 (injured by being painted at a later time)
15,477
19,587
Harl. 4389
25,884
27,699
‡29,301
‡Eg. 912
Eg. 2022
Tib. A vii
Jul. F vii
Harl. 4411

DRAWINGS, (*continued.*)
17 C xxxviii
20 A xix
20 B xx, f. 53 *b*
‡20 C viii, f. 2 *b*
Slo. 2433 A-C
Harl. 4924

DREAMERS and dreams
14 E ii, ff. 1, 17

DREAMING of birds
10,292, f. 29

DREAMS of Pharaoh
15,268, f. 56 *b*

DROMEDARY
Harl. 3244, f. 48
Harl. 4751, f. 26 *b*
Eg. 2045, f. 95
See CAMEL.

DROWNING, man taken into a boat
23,929, f. 5
Scenes of
10 E iv, ff. 192, 226, etc.
Burn. 257, f. 290 *b*

DUCKS, in a pond
‡21,463
Wild
24,686, f. 13 *b*
Dog chasing
17 F vi, f. 126

DUELS, or combats of knights, etc.
10,292-10,294
12,228, f. 337 (both horses and knights killed)
15,268, ff. 103, etc.
30,894, f. 10 *b*
Harl. 4389
Harl. 4903

DUELS, (*continued.*)
‡10 E iv, ff. 313 *b*, etc.
20 D ii, f. 225
Burn. 257
Nero D ix, f. 103
Nero E ii, f. 124
Harl. 4374, ff. 224, 237 *b*
Harl. 4385, f. 149 *b*
14 E iii, ff. 3, 89, 156 *b*
14 E iv, f. 267 *b*
14 E v, f. 440 *b*
15 E vi, f. 220 *b*
17 F ii, f. 148
‡18 E iv, f. 292
19 E iii, f. 223
19 E ii, f. 319 *b*
20 B xx, ff. 53, 54
20 C ii, f. 66 *b*

In lists
Nero D ii, f. 252
Jul. E iv, f. 207 *b*
Harl. 4375, f. 171 *b*
Harl. 4379, f. 19 *b*, etc.
19 E ii, f. 306

Between Cæsar and Pompey
17 F ii, f. 250

Between an Athenian and a Macedonian
Burn. 169, f. 179 *b*

Of two clerks
6 E vi, f. 302 *b*

Of wrestlers
Burn. 257, f. 201

With fists
Burn. 257, f. 24 *b*

With slings
Burn. 257, f. 197

With stones
Burn. 257, f. 194 *b*

With swords, in presence of a lady
10 E iv, f. 179 *b*

Of mermen
20 A v, f. 71 *b*

DUELS, (*continued.*)
Comic
Burn. 275
10 E iv
20 D iv, ff. 1, 53, etc.
14 E iii, f. 140
See TOURNAMENT.

DUMNORIX, portrait of
Harl. 6205, f. 32

DUNSTAN, Saint
Claud. A iii, f. 7
Writing
‡10 A xiii, f. 2 *b*
Overcoming the devil
10 E iv, f. 250 *b*

DURER (Albert), drawings of
Slo. 5228

DWARF
20 A xvii, f. 100

DYEING
15 E iii, f. 264

E.

EAGLE
‡Harl. 3403
6 E vi, f. 128
Harl. 3380
And nest of young
‡Harl. 3448, f. 39
14,816, ff. 8 *b*, 10 *b*
And prey
‡Harl. 3448, f. 13 *b*

EARTH, properties of the
17 E iii, f. 175

EASEL, painter's
‡Aug. A v, f. 25 *b*
Harl. 4425, f. 142

EAST, marvels of the
19 D i
17 C xxxviii

EBBA, Saint, Abbess of Coldingham
Harl. Roll. y 6

ECCLESIASTICAL CEREMONIES.—In a large number of the Manuscripts referring to liturgical subjects, there occur representations of the various ceremonies of the Church. These are probably always designed in a very literal manner, and hence are of great use in showing the numerous differences that exist between the rites of the middle ages and those of the present day. Those acquainted with matters of ritual know very well that many modifications have taken place in the manner of celebrating Divine worship since the date of the Manuscripts to which this book refers, and the pictures to which we give references will be of great use in showing the extent of these modifications, as well as in determining many points with regard to extinct uses, such as those of England before the schism of the 16th century. In our list there are a great many references to Burial Services. This is due to the fact that almost every Book of Hours has a picture of a funeral, illustrative of the "Officium Defunctorum." The large number of Coronation Services is due to the constant recurrence of such pictures in chronicles and general historical books. But of the other ceremonies by far the

greater number to be found represented are those which belong to the two great Sacraments "ordained by Christ Himself:" Baptism and the Holy Eucharist. The former of these is generally represented as performed in a manner at present unusual in the West (though allowed by both Roman and English communions), but compulsory in the Eastern Church—viz.: by immersion. The person baptised appears in the font, entirely undressed and immersed to the waist, while the priest pours water, generally from a shell, on his head. As regards the pictures of Masses and other ceremonies connected with the Blessed Sacrament, there is very little to be said. As a rule the supreme moment of consecration is chosen for representation, and the positions of the priest and his subordinates differ but little from that to be seen at the present day in churches of the Roman rite. In determining the order in which we have placed the headings in our list, we have adopted a classification which tends to bring together the subjects which relate one to the other, rather than to place them in strict alphabetical order. For this reason we have put all ceremonies of blessing inanimate objects together, and have arranged the seven Sacraments under one heading, with a subdivision allotted to each, which in its turn is further subdivided (if necessary) into the various ceremonies which either form part of or are mixed up with each Sacrament.

ASPERGES
22,494, f. 43

BLESSING of Banners
Tib. B viii, f. 71

Of the dead
21,926, f. 208 *b*

Of holy water
16,998, f. 8

Of a horse and armour
15 E vi, f. 223

Of images
Eg. 1067, f. 170

BURIAL OF THE DEAD
10 E iv, f. 201
19 B xvii, f. 306 *b*
19 C i, f. 76 *b*
19 D i, f. 216
20 C vii, f. 200
23,145, f. 188
27,428, f. 66 *b*
29,902, f. 2
4836, f. 125
11,867, f. 93
12,231, f. 88
15,267, f. 176 *b*
15,702, f. 138
16,997, ff. 119 *b*, 171 *b*
17,353, f. 101 *b*
17,467, f. 120 *b*
‡18,192, f. 110
18,213, f. 101
18,751, f. 163
19,416, f. 148 *b*
19,962, ff. 61, 66, 84 *b*
20,787, f. 82 *b*
21,909, f. 86
22,494, f. 38
22,568, f. 147
24,189, f. 7
25,695, f. 165
‡27,697, ff. 118 *b*, 194
27,948, f. 122 *b*
28,271, f. 93
‡28,785, f. 120
29,706, f. 116
Ar. 302, f. 77 *b*
Ar. 341, f. 104
Nero E ii, f. 131

ECCLESIASTICAL CEREMONIES, (*continued.*)
‡Eg. 2019, f. 142
‡Eg. 2125, f. 117 *b*
Eg. 1070, ff. 54 *b*, 117
Eg. 1147, f. 156
Kings 6, f. 106 *b*
Harl. 1251, f. 148
Harl. 2846, f. 152 *b*
Harl. 2865, f. 46 *b*
Harl. 2867, f. 113
Harl. 2884, f. 264 *b*
Harl. 2887, f. 80
Harl. 2900, ff. 131, 179
Harl. 2915, f. 55 *b*
Harl. 2918, f. 104
Harl. 2921, f. 84 *b*
Harl. 2922, f. 80
Harl. 2933, f. 119
Harl. 2940, f. 126
Harl. 2943, f. 89 *b*
Harl. 2947, f. 78
Harl. 2948, f. 126
Harl. 2955, f. 76
Harl. 2959, f. 68
Harl. 2966, f. 63 *b*
‡Harl. 2971, f. 110
Harl. 2974, f. 112
Harl. 2979, f. 88
Harl. 2982, f. 71
Harl. 2998, f. 60 *b*
Harl. 3999, f. 25
Harl. 4375, f. 1
Harl. 4431, f. 139 *b*
Harl. 5370, f. 173
Harl. 5781, f. 124
Burn. 352, f. 137
2 A viii, f. 84 *b*
2 A xviii, f. 78
15 E vi, f. 13 *b*
20 B xx, ff. 38 *b*, 54 *b*
‡20 C ix, f. 11
‡Slo. 2321, ff. 79, 93 *b*
‡Slo. 2468, f. 163
Slo. 2471, f. 126 *b*
Slo. 2683, f. 82 *b*
Slo. 2692, f. 113 *b* (Grisaille)
Slo. 2803, f. 138
Vesp. B iii

ECCLESIASTICAL CEREMONIES, (*continued.*)
Lying in State
Aug. A v, f. 425 *b*
20 D ii, f. 301
CENSING
21,909, f. 39
CONSECRATION, of an altar
6 E vi, f. 74
Eg. 1067, f. 129
Of altar vessels
Eg. 1067, f. 163
Of a cemetery
Eg. 1067, f. 149 *b*
Of church
6 E vi, ff. 385, 477
29,902, f. 3
10 E iv, f. 242
17,008, f. 3
17,742, f. 182
‡29,704, f. 34
Eg. 1067, f. 100
2 A xii, f. 366
2 B xiii, f. 22 *b*
Of oil
Eg. 1067, f. 195
CORONATIONS
Tib. B viii, ff. 33-63 *b* (French kings)
Tib. B viii, ff. 64-70 (French queens)
16 G vi
20 C vii
16 G vii, f. 125
19 D i, ff. 7, etc.
20 A v, f. 12
12,531, f. 4
15,269, ff. 2, etc.
20,698, f. 43 *b*
21,143, ff. 381, 420, etc.
Aug. A v, f. 293 *b* (Cleopatra)
Jul. E iv, f. 202 *b*
Nero E ii, ff. 31, etc.
14 D iv, f. 133
14 D iv, f. 133
15 E i, ff. 258, 330
15 E iv, ff. 234, 244, 255 *b*

ECCLESIASTICAL CEREMONIES, (*continued.*)
18 G ii, f. 160
20 B xx, f. 14
20 C i, f. 287 *b* (in a bed)
20 D xi, f. 103 *b*
20 E v, f. 8
Harl. 200
‡Harl. 4379, f. 112 *b*
Harl. 4411, ff. 24, 44, 144 *b*
Slo. 2433

DEGRADATION OF A PRIEST
6 E v, f. 479 *b*

DEPOSITION OF A PRIEST
6 E vi, f. 497

EXCOMMUNICATION
6 E vi, f. 216 *b*
6 E vii, f. 75 *b*
Ar. 439, f. 222

HOLY WEEK CEREMONIES
Maundy Thursday washing
Eg. 1067, f. 186
Slo. 2433 B, f. 139 *b*

Adoration of the Cross
29,433, f. 193 *b*

Paschal candle, blessing of
30,337

MONASTIC CEREMONIES
Confirmation of an abbot
1067, f. 65 *b*

Profession of a monk
24,642, f. 199 *b*

Of a nun
Eg. 1067, f. 75
27,428, f. 61

Daily offices
28,962, f. 184 *b*
Dom. A xvii, ff. 176, etc.

PREACHING
17,280, f. 61
25,089, f. 79
29,704, f. 19

See ECCLESIASTICAL FURNITURE:—PULPITS.

ECCLESIASTICAL CEREMONIES, (*continued.*)
PROCESSION
Eg. 1070, f. 72
15 E i, f. 130
Slo. 2433

SACRAMENTS
Baptism
10 D viii, f. 267
6 E vi, f. 317 *b* (Sponsors lifting child to font)
24,642, f. 259
Harl. 1526, f. 7 *b*
‡Eg. 745, f. 1
10 E iv, f. 125 (of twins)
10 E iv, f. 230 *b* (by sprinkling)
16 G vi, f. 128 (three children)
20 C vii, f. 31
18,851, f. 194
20,787, f. 4.
29,704, f. 18
Eg. 2019, f. 135 (water poured on infant)
‡Lans. 782, f. 18 *b*
Lans. 1179, ff. 8 *b*, 251 *b*, 339 *b*
Harl. 326, f. 8
Harl. 1717, f. 13 *b*
Harl. 4411, f. 7 *b*
Jul. E iv, art 6, f. 1 *b*
Nero E ii, f. 176
Otho. C iv, f. 73 *b*

Refused
Tib. B vii, f. 47 *b*

Of a king
14 E iii, f. 86

Of princes
Slo. 2433 C, ff. 128 *b*, 142

Eucharist
Mass
6 E vi, f. 246 *b* (low)
Lans. 782, f. 25
10 E iv, f. 258

ECCLESIASTICAL CEREMONIES, (*continued.*)
‡15,813, f. 155
15,814, f. 144
16,997, f. 145
17,280, ff. 52, 97
‡19,897, f. 12
29,433, ff. 18 *b*, 188 *b*
29,704, f. 38
‡30,038, f. 236
Harl. 1319, f. 41 *b*
Harl. 2915, f. 84
Harl. 2955, f. 143
Nero E ii, ff. 129 *b*, 202

Mass for the dead
Eg. 1070, f. 106
17,280, f. 53
18,192, f. 110
‡Slo. 2468, f. 115

Priest preparing for Mass
17,006, f. 8

Elevation of Host
Harl. 2930, f. 78 *b*
17,006, f. 108
10 E iv, f. 167
19 C i, f. 57 *b*
‡Harl. 2897, f. 211 *b*
Harl. 2952, f. 57
11,866, f. 156 *b*
‡29,704, f. 7
Eg. 1070, f. 93 *b*

Consecration of chalice
Harl. 2891, f. 144

Ringing sacring bells
10 E iv, f. 257

Communion
6 E vi, f. 337 *b*
‡10 D viii, f. 234 *b*
‡Tib. B viii, f. 63 *b*
10 E iv, f. 182 *b*
Eg. 1070, f. 90 *b*
17,026, f. 38
17,280, f. 96 *b*
‡18,192, f. 196
Harl. 2915, f. 84 *b*

ECCLESIASTICAL CEREMONIES, (*continued.*)
Carrying Host to sick
6 E vi, f. 427 *b*

Communion of sick
6 E vii, f. 70

Viaticum to the dying
Eg. 2019, f. 142

Exposition of Blessed Sacrament
22,590, f. 32
16,998, f. 89

Benediction with the Host
17,280, f. 104 *b*

Doctrine (symbolised by figure of our Lord with streaming wounds in chalice upheld by angels)
17,047, f. 1 *b*

(Symbolised by figure of our Lord descending into a chalice)
15,817, f. 1 *b*

Confirmation
‡Eg. 1067, f. 12

Penance
Confession
6 E vi, ff. 19, 354*b*, 357, 368*b*
Cleop. C xi, f. 29
Harl. 2897, f. 220
‡Eg. 2019, f. 135
‡20,729, f. 105 *b*
Tib. B iii, f. 147 *b*

Reception of penitents
Eg. 1067, ff. 182, 186 *b*

Penitential service(?)
19,962, f. 118

Matrimony
Betrothal
10 D viii, f. 255 *b*

Marriage
6 E vi, f. 196
Ar. 484, f. 251
24,678, f. 15

ECCLESIASTICAL CEREMONIES, (*continued.*)

10 D viii, ff. 255 *b*, 262 *b*, 266
12,029, f. 9
23,923, f. 72 *b*
24,642, f. 247
16 G vii, f. 20 *b*
Burn. 169, f. 149 *b*
Jul. E iv, f. 222
Harl. 326, f. 9
Harl. 4379, f. 12 *b*
Harl. 4380, f. 5
Harl. 4411, f. 71 *b*
Lans. 1179, f. 24
14 E iv, ff. 39, 284, etc.
15 E i, ff. 171, 224 *b*, etc.
15 E vi, f. 13 *b*
16 G v, f. 123
20 C ii, f. 165
20 E iii, f. 61 *b*
20 E vi, f. 9 *b*

Holy Orders

Ordination, general
Harl. Roll. Y 6

Conferring the tonsure
14,805, f. 4 *b*

Clerks
14,805, f. 5

Ostiarius
14,805, f. 6 *b*
Eg. 1067, f. 19

Lector
14,805, f. 7 *b*

Exorcist
14,805, f. 9

ECCLESIASTICAL CEREMONIES, (*continued.*)

Acolyte
14,805, f. 11

Sub-deacon (putting on amice, maniple and dalmatic)
14,805, f. 17 *b*

Sub-deacon (giving chalice and epistle book)
14,805, f. 16 *b*

Deacon (imposition of hands)
14,805, f. 22 *b*

Deacon (putting on stole and giving gospel book)
14,805, f. 23 *b*

Deacon (newly ordained reading gospel at mass ?)
14,805, f. 25

Priest
Eg. 1067, f. 35 *b*

Priest (imposition of hands)
14,805, f. 27 *b*

Priest (putting on the stole)
14,805, f.

Priest (anointing)
14,805, f. 31 *b*

Priest (putting on the chasuble)
14,805, f. 30 *b*

Priest (giving chalice to)
14,805, f. 32

Consecration of bishop
6 E vi, f. 387 *b*
24,642, f. 196
Eg. 1067, f. 44 *b*
Harl. 2938, f. 1 *b*

ECCLESIASTICAL FURNITURE.—This heading contains, in alphabetical order, a number of good instances of the necessary furniture of Churches. We need hardly explain that other instances are sure to be found in pictures which record the ceremonies in which these articles are likely to be used. Thus of course a picture of the celebration of Mass would always include an altar, often a reredos or dorsal cloth, sometimes a baldachino, and occasionally a lectern, stalls, etc., and under these headings the inquirer will do well to look if the instances given fail to satisfy him.

ECCLESIASTICAL FURNITURE, (*continued.*)

Altar
Harl. 603, f. 29 *b*
Harl. Roll. Y 6
15,274
17,333, f. 23 *b*
24,642, ff. 80*b*, 145, 168, etc.
‡Tib. B viii
Eg. 745
Harl. 2897, f. 211 *b*
Harl. 4381, ff. 63, 117
19 B xiii, f. 8
16 G vi
20 C vii
15,269, ff. 99 *b*, 106 *b*
16,997, ff. 72 *b*, 119 *b*, 145
17,012, f. 28 *b*
17,026, f. 38
18,851, f. 289
20,787, f. 92 *b*
26,667, f. 6
27,697, ff. 103 *b*, 104 *b*
28,962, ff. 36, 44 *b*, 281 *b*
Tib. A vii, f. 68 (with seven figures on reredos)
Tit. A xvii, f. 17
Eg. 2022, f. 8 *b*
Eg. 2045, ff. 100*b*, 138, 185*b*
Harl. 1251, ff. 44, 48
Harl. 2846, f. 33 *b*
Harl. 2950, ff. 96 *b*, 243 *b*
Harl. 2974, f. 89
Harl. 2982, f. 13 *b*
1 E ix, f. 267 *b*
14 E iv, ff. 39, 170, 193, 225, etc.
15 E v, f. 3 (portable)
16 G v, f. 105 *b*
20 C i, f. 293
20 C v, ff. 99 *b*, 137 *b*
Slo. 2433, B, f. 72
Harl. 4381, f. 187 (priest standing at north end)

Ambo
30,337

Baldachino
15,216, f. 93

ECCLESIASTICAL FURNITURE, (*continued.*)

16,997, ff. 119 *b*, 145
18,751, f. 90 *b*
‡21,463
Ar. 255
Nero E ii, f. 129 *b*
Eg. 2045, ff. 100*b*, 138, 178*b*
Harl. 4372, f. 140
Harl. 4385, ff. 1, 40
20 B xv, f. 2

Bier
Harl. Roll. Y 6

Bier, or Catafalque
See ECCLESIASTICAL CEREMONIES :—BURIAL.

Confessional
Harl. 4425, f. 143

Curtains
19,897, f. 12

Font
24,642, f. 259
Harl. 1527, ff. 8 *b*, 9
Otho C iv, f. 73 *b*
Harl. 326, f. 8
Harl. 4411, f. 7 *b*
Lans. 1179, ff. 8*b*, 271*b*, etc.

See ECCLESIASTICAL CEREMONIES :—BAPTISM.

Desk or lectern
8 F viii, f. 168 *b*
16,997, f. 145
18,851, f. 289
19,897, f. 12
Dom. A xvii, ff. 11 *b*, 176

Pulpit
15,685, f. 1
Harl. 4380, f. 20
Harl. 4425, f. 169
4727
Lans. 1179, ff. 60, 312
Eg. 745
‡10 E iv, f. 3 *b*
16 G vii, f. 320
20 A v, f. 27 *b*

ECCLESIASTICAL FURNITURE, (*continued.*)

Reredos
10 E iv, f. 199, 225
15,813, f. 155
14,805
‡28,962, ff. 44 *b*, 263 *b*, 281 *b*
Dom. A xvii, ff. 11 *b*, 120 *b*, 148 *b*, 175 *b*
Tib. A vii, f. 68

Screen, chancel
28,962, f. 263 *b*

Screen, rood
16,997, ff. 119 *b*, 171 *b*

Shrine or niche
Burn. 275, f. 33 *b*
15,477, f. 39 *b*
Harl. 2278
10 E iv, f. 206 *b*

ECCLESIASTICAL FURNITURE, (*continued.*)
19 E vi, f. 10

Stalls choir
16,997, f. 145
‡18,192, f. 110
‡Dom. A xvii, ff. 11 *b*, 73 *b*, 120 *b*, 148 *b*, 175 *b*
Eg. 2125, f. 117 *b*

Tabernacle
Slo. 961, f. 68

Tabernacle under baldachino
16,997, f. 119 *b*

Triptych
‡Tib. B viii
18,192, f. 110
19,897, f. 12
Eg. 1070, f. 117
Eg. 2125, ff. 117 *b*, 142 *b*

ECCLESIASTICAL UTENSILS.—The remarks made respecting ecclesiastical furniture will apply equally to this heading. We have been able to get together a tolerably long list of sacred vessels and other church utensils, but more instances of these may be found under the various headings of Ceremonies which easily suggest themselves to the reader.

Candles
20,787, ff. 63, 82 *b*, etc.
20 A v, f. 51 *b*
Ar. 302, f. 77 *b*
Tib. B viii
15,456, f. 2
14,805, f. 11

See ECCLESIASTICAL FURNITURE :—ALTAR.

Censer. *See* THURIBLE.

Chalices
Harl. Roll y, 6
Ar. 484, f. 203
6 E vi, f. 246 *b*
17,333, f. 7 *b*
Tib. B viii
Harl. 6563, f. 3
15 D ii, f. 177 *b*

And Host
15,281, f. 75
21,973, f. 86 *b*
27,697, f. 206
2 B xiii, f. 22 (borne by angels)

See ECCLESIASTICAL CEREMONIES :—MASS.

Chalice veil
6 E vi, f. 246 *b*

Chalice veiled
17,005, f. 4

Ciborium
10 D viii, f. 234 *b*

Crosier
Tib. C vi, f. 114 *b*
‡2 A xxii, f. 221

ECCLESIASTICAL UTENSILS, (*continued.*)
‡Tib. B viii
Harl. 6563, f. 59
17,026, f. 76 *b*
24,098, f. 1
Tib. B iii, f. 142 *b*
Harl. 2938, f. 1 *b*
17 B xliii, f. 132 *b*
‡Kings 9, f. 51 *b*

See ARCHBISHOP.

Crosses, processional
‡Tib. B viii

Crucifix
6 E vi, ff. 417 *b*, 425 *b*
6 E vii, ff. 117 *b*, 120, 130
28,681, f. 5 *b*
Harl. 2919, f. 144
Slo. 2571, f. 38
18,851, f. 343
18,854, f. 78 *b*
20,916, ff. 18, 19, 29, etc.

See ECCLESIASTICAL FURNITURE :—ALTAR.
‡8 F viii, f. 166 *b* (for pectoral)

Flagon, etc.
15 E v, f. 3
14,805, f. 11

Holy water sprinkler
17,005, f. 4
‡Tib. B viii
Slo. 2803, f. 138
10 E iv, ff. 108, 108 *b*, etc.
20 A v, ff. 37, 83 *b*
Harl. 2332, f. 62

Holy water stoup
Harl. 2930, f. 14 *b*
16,975, f. 23
22,279, f. 17
10 E iv, ff. 108, 109, etc.
15,216, f. 93
17,008, f. 3
18,192, f. 110
Slo. 2321, f. 93 *b*

ECCLESIASTICAL UTENSILS, (*continued.*)
Houseling cloth
6 E vi, f. 337 *b*

Lamps
24,642, ff. 80 *b*, 145, 168, etc.

Monstrance
15,813, f. 189
15,815, f. 25 *b*
20,729, f. 70 *b*
Eg. 2125, f. 142 *b*
Tib. A vii, f. 102
Harl. 2835, f. 112 *b*
Harl. 2854, f. 211 *b*
Harl. 2855, f. 183
Slo. 2471, f. 106 *b*

Pall (for chalice)
6 E vi, f. 246 *b*

Pastoral staff
Ar. 155, f. 133
Cleop. C xi, f. 48 *b*
Harl. 2908
11,695, f. 194
Harl. Roll Y, 6
17,005, f. 4
5 E xi, f. 2
Harl. 4381, f. 141
20 D vi, f. 139 *b*
15,244, f. 2
19,897, f. 12
28,962. ff. 4 *b*, 345
Eg. 859, ff. 3, 5, 16
Eg. 1067
Harl. 2938, f. 1 *b*
Tib. B iii, f. 142 *b*
Kings 9, f. 64 *b*

See BISHOPS.

Pix. *See* CIBORIUM.

Reliquary
15,269, f. 106 *b*
Lans. 1179, f. 273

Scissors (for tonsure)
Harl. Roll Y, 6
14,805, f. 4 *b*

Sacring Bell
Harl. 2930, f. 78 *b*

ECCLESIASTICAL UTENSILS, (*continued.*)

Thuribles, or Censers
Harl. 1810, f. 174 (Greek)
Cal. A xiv, f. 3 *b*
Harl. 2908, f. 53 *b*
11,695, f. 126
Eg. 809, f. 27 *b*
Harl. Roll Y, 6
Lans. 381, f. 11
30,045, ff. 17-23
17,341, f. 142
28,681, ff. 9, 190 *b*

ECCLESIASTICAL UTENSILS, (*continued.*)

‡Tib. B viii
19 B xiii, f. 3 *b*
19 B xv, f. 13 *b*
19 C i, f. 88
‡Slo. 3983, f. 10
20,787, ff. 63, 82 *b*, 105 *b*, etc.
Burn. 257, f. 386 *b*
Eg. 2045, f. 216 *b*
16 G v, ff. 8 *b*, 12, 81
‡17 E v, f. 139
20 C v, ff. 12, 16 *b*, 105

ECCLESIASTICAL VESTMENTS.—The importance of this heading from the point of view of the ecclesiologist is very apparent; more especially since in many instances the Manuscripts referred to date from very early times. Thus it would be easy, by means of our references, to trace the development of the mitre, from the short, barely pointed cap of the 11th century, to the towering headgear of the modern bishop, or the heraldic monstrosity which represents it on the panel of an English episcopal carriage; or to show the gradual curtailment of the chasuble, from the ample circular vestment which draped the Saxon "mæsse preost," to the formal piece of stiff embroidery, such as that in which Leo XIII. says Mass in 1878. In some case not only the shape but the actual nature of the vestments has been altered in modern times: thus, the "apparels" (*i.e.*, small patches of embroidery round the necks and at the lower part of albs) have almost entirely gone out of use, and the ample "superpellicium" has dwindled down to the modern "cotta," or short surplice; while the sleeves of the dalmatic have gradually disappeared, till that vestment is at a little distance hardly distinguishable from the modern chasuble. Perhaps the most noteworthy instance of change is that of the archbishop's pallium, which originally, no doubt, as the name implies (though earlier pictures than any to which we can refer must be sought for in confirmation of the fact) was some species of cloak, but has now become a narrow piece of embroidery shaped like the letter Y, the arms being hung over each shoulder, with the stem pendant in front. There is one point with reference to vestments on which we would warn our readers that there is little or no information to be gleaned from these pictures. It is well known that the Church has appointed a certain change of colours for the different seasons of the ecclesiastical year. These have followed rules which differed considerably at various periods and in various countries, but it is to rubrics rather than to miniatures that the liturgiologist must go for information on this subject, for the artists, contrary to their usual realistic

customs, seem to have considered a beautiful combination of colours to be of more importance than exactness of church rule, and it often happens that in the same picture there occur clergy vested in several different colours—a thing which might indeed have happened in a poor church with a limited supply of vestments, but could hardly be necessary in the presence of the unbounded resources of artistic imagination.

Albs
6 E vi, f. 145
Harl. 4972, ff. 4, 6 (with apparels)
17,005, f. 4
17 B xliii, f. 132 *b*
14,805, f. 16 *b*

Amice
2 B xiii, f. 22 *b*
Harl. 2943, f. 89 *b*

Cassock
‡12 C v, f. 17 *b*

Chasubles, 11th century
Tib. C vi, ff. 18 *b*, 71 *b*
Claud. A iii, f. 7
Eg. 608, ff. 59 *b*, 67 *b*
Harl. 2820, f. 12 *b*
Harl. 2908, f. 8

12th century
17,739, f. 1
Nero C iv, ff. 34, 37
Reg. 10 A xiii, f. 2 *b*
Harl. Roll. Y 6 (with square neck)

13th century
17,005, f. 4
Cleop. C xi, f. 48 *b*
Burn. 3, f. 90 *b*
1 D x, f. 21 *b*
5 E xi, f. 2
6 E vi
Reg. 8 F viii, f. 163
20 D vi, ff. 38 *b*, 135, 139 *b*
Harl. 2930, f. 78 *b*
Harl. 4972, f. 4

14th century
17,006, f. 13
17,341, f. 142
21,965, f. 5
24,681, f. 17 *b*
29,902, ff. 3, 5
‡Tib. B viii
Eg. 745
‡2 A xxii, f. 221
‡6 E ix, f. 8
17 E vii, ff. 227, 481 *b*
19 D ii, f. 155
Harl 1526
Harl. 2897, ff. 211 *b*, 282 *b*
Harl. 4996, ff. 9-46

15th and 16th centuries
14,805
15,216, ff. 20 *b*, 103 *b*
15,702, f. 176
‡15,711, f. 110
15,813
16,907, ff. 57, 65
16,997, ff. 119 *b*, 145
17,012, f. 28 *b*
17,943, ff. 134 *b*, 136 *b*
18,192, ff. 110, 196
18,193, f. 86 *b*
18,852, f. 129 *b*
18,854, f. 145
19,897, f. 12
20,729, f. 21 *b*
24,153, f. 131 *b*
28,962, f. 281 *b*
29,704, f. 13
Kings 7, f. 162
‡Kings 9, f. 38 *b*
Tib. B iii, f. 142 *b*
Slo. 2321, f. 140
Eg. 859, ff. 3, 5, 16
Eg. 1067
Eg. 2045, f. 185 *b*
Eg. 2125, f. 13 *b*
2 B xv, f. 120
‡15 D iii, ff. 62, 115, 134 *b*
17 B xliii, f. 132 *b*

ECCLESIASTICAL VESTMENTS, (*continued.*)
19 E vii, f. 147 *b*
Harl. 1251, ff. 48, 49
Harl 2900, f. 56 *b*
Harl. 2923, f. 30
Harl. 2938, f. 1 *b*
Harl. 2948, f. 173
Harl. 2950, f. 243 *b*
Harl. 2952, f. 57
Harl. 2982, f. 13 *b*

Copes, 11th century
Ar. 155, f. 133

12th century
Harl. Roll Y 6

13th century
Harl. 2930, f. 14 *b*
6 E vi, f. 145
20 D vi, f. 206

14th century
22,279, f. 116
28,681, f. 116 *b*
29,902, f. 8
‡Tib. B viii
Eg. 745
Harl. 1526
Harl. 4381, ff. 63, 117, 120, 128, 141
17 E vii, ff. 2 *b*, 147 *b*, 250

15th and 16th centuries
15,813, f. 263
17,026, f. 115
18,193, f. 56 *b*
18,854, f. 144 *b*
19,416, f. 65
22,498, f. 3
24,678, f. 15
27,697, ff. 194, 206
28,785, ff. 78, 120
28,962, ff. 184 *b*, 344 *b*
29,704, ff. 13, 34
Dom. A xvii, f. 176
Tib. B iii, f. 142 *b*
Eg. 1067
Eg. 1068
Eg. 2019, ff. 142, 226 *b*, 229

ECCLESIASTICAL VESTMENTS, (*continued.*)
‡Harl. 2846, f. 31 *b*
Harl. 2948, f. 12 *b*
Harl. 2955, f. 76
Burn. 352, f. 137
Harl. 2974, f. 112
Slo. 2468, f. 115
‡Kings 9, ff. 47 *b*, 51 *b*
19,899, f. 84
30,045, f. 46 *b*

Dalmatics, 11th century
Cal. A xiv, f. 3 *b*
Claud. A iii, f. 7
Harl. 2821, f. 9
Eg. 608, f. 2
Harl. 2908, f. 8

12th century
‡Harl. Roll Y 6
30,337

13th century
Burn. 3, f. 90 *b*
Cleop. C xi, f. 48 *b*
17,005, f. 4
‡Tib. B viii
Eg. 745
‡Harl. 4381, f. 63
‡2 A xxii, f. 221
‡6 E ix, f. 8
19 B xvii, f. 204
20 D vi, f. 152
21,965, f. 5
29,902, f. 4

15th and 16th centuries
15,216, f. 20 *b*
15,702, f. 176
‡15,711, f. 110
16,907, ff. 57, 65
16,997, f. 145
18,192, ff. 110, 196
18,193, f. 86 *b*
18,852, f. 129 *b*
18,854, f. 141
19,917, f. 123 *b*
19,962, f. 66
20,729, f. 21 *b*
24,153, ff. 129 *b*, 131 *b*

ECCLESIASTICAL VESTMENTS, (*continued.*)
28,962, f. 281 *b*
29,704, f. 13
Dom. A xvii, f. 176
Eg. 859, f. 22
Eg. 1067
Eg. 1068
Eg. 2045, f. 185 *b*
Harl. 2938, f. 1 *b*
Harl. 2950, f. 243 *b*
‡15 D iii, ff. 62, 82 *b*
Slo. 2321, f. 135 *b*

Gloves, episcopal
‡2 A xxii, f. 221
Tib. B viii
17,943, f. 134 *b*
‡28,962, f. 4 *b*, 344 *b*
‡15 D iii, f. 134 *b*
Cal. A 14, f. 3 *b*
Tib. C vi, f. 71 *b*
‡2 A xxii, f. 221
15 D iii, f. 62

Mitres, 11th century
Claud. A iii, f. 7
Ar. 155, f. 133

12th century
10 A xiii, f. 2 *b*
Harl. Roll Y 6

13th century
17,005, f. 4
24,678, f. 15
Cleop. C xi, f. 48 *b*
1 D x, f. 21 *b*
5 E xi, f. 2
6 E vi
8 F viii, f. 163
20 D vi, ff. 96 *b*, 135, 139 *b*
Harl. 4972, f. 4
Harl. 5102, f. 17

14th century
15,244, f. 2
21,965, f. 5
24,681, f. 17 *b*
25,594
29,902, ff. 3, 5
Kings 5, f. 14

ECCLESIASTICAL VESTMENTS, (*continued.*)
‡Tib. B viii
‡Eg. 745
‡2 A xxii, f. 221
6 E ix, f. 8
15 D ii, f. 178
17 E vii, ff. 147 *b*, 2 *b*
19 D ii, f. 155
Harl. 4381, f. 141
Harl. 1526
Harl. 1527
Harl. 4996, ff. 9, 42
Harl. 6563, f. 104

15th and 16th centuries
14,805
15,813
16,907, ff. 57, 65
17,008, f. 3
17,943, ff. 134 *b*, 136 *b*
18,851, f. 405
19,897, f. 12
21,974, f. 21 *b*
22,498, f. 3
22,557, f. 18
24,098, f. 1
24,153, f. 129 *b*
28,785, f. 78
29,433, f. 193
29,704, ff. 13, 19, 34
29,735
‡28,962, ff. 4 *b*, 281 *b*, 344 *b*
Kings 9, ff. 47 *b*, 51 *b*
Dom. A xvii, ff. 149, 176
Tib. B iii, f. 142 *b*
Slo. 2605, f. 39
Eg. 859, ff. 3, 5, 16
Eg. 1067
Eg. 1068
Eg. 1500
Eg. 2019, ff. 226 *b*, 229
1 E ix, ff. 207 *b*, 227
17 B xliii, f. 132 *b*
19 E vii, f. 147 *b*
‡15 D iii, f. 115, 134 *b*
Harl. 2846, f. 31 *b*
Harl. 2938, f. 1 *b*
Harl. 2948, f. 173

ECCLESIASTICAL VESTMENTS, (*continued.*)
Harl. 2950, ff. 96 *b*, 243 *b*
Harl. 2982, f. 13 *b*

Morse
Harl. Roll Y 6
22,498, f. 3

Pallium
Eg. 1139 (Greek)
Harl. 2908, f. 8
Claud. A iii, f. 7
Reg. 10 A xiii, f. 2 *b*
Harl. 2799, f. 40
8 F viii, f. 163
17,005, f. 4
Tib. B viii
‡2 A xxii, f. 221
29,902, ff. 3, 5
Tib. B iii, ff. 142 *b*, 148
17 B xliii, f. 132 *b*

Ring, episcopal
‡2 A xxii, f. 221

Shoes, episcopal
Ar. 155, f. 133
2 A xxii, f. 221

Stole
Eg. 1139 (Greek deacon)
24,199, f. 21 *b*
Tib. C vi, f. 71 *b*
Harl. Roll Y 6
20 D vi, f. 206
‡Tib. B viii
15 D ii, f. 130
17,008, f. 3
Harl. 2952, f. 62 *b*

Surplice
6 E vii, ff. 415 *b*, 506 *b*
17,005, f. 4
‡Tib. B viii
14,805, f. 5
‡15,114, f. 157 *b*
‡17,008, f. 3
18,192, f. 196
21,974, ff. 2 *b*, 21 *b*
Harl. 1892, f. 97 *b*
Harl. 2923, f. 30

ECCLESIASTICAL VESTMENTS, (*continued.*)
Dom. A xvii, f. 11 *b*
Slo. 2468, f. 163

Tiara
Tib. B iii, f. 142 *b*
Slo. 2321, f. 32
Harl. 3718, f. 1 *b*
Eg. 859, f. 24
Eg. 2045, f. 115 *b*
17,026, f. 16
27,697, ff. 163 *b*, 156 *b*

See GOD THE FATHER. POPES. TRINITY.

Tippet
‡12 C v, f. 17 *b*

Tunicle
‡2 A xxii, f. 221

ECCLESIASTICUS, illustration to
15 D iii, f. 305

EDGAR, portrait of
Vesp. A viii, f. 2 *b*

EDITH (Queen of Edward Conf.)
Vit. A xiii, f. 2

EDMUND the king, Saint, life of
Harl. 2278

Martyrdom of
21,926, f. 12
2 B vi, f. 10
‡29,704, f. 25

EDMUND, Saint, the Archbishop
‡2 A xxii, f. 221

EDWARD, Saint, the Martyr
Eg. 745, f. 91

EDWARD, Saint, Confessor, king
21,926, f. 12
Vit. A, xiii, f. 2
20 A ii, f. 5
18,851, f. 472 *b*

EDWARD I, king of England
Nero D ii, f. 178 *b*
Vit. A xiii, f. 5 *b*
2 A xxii, f. 219 *b*
20 A ii, f. 9 *b*
Jul. E iv, f. 5

EDWARD II.
20 A ii, f. 10
Jul. E iv, f. 5 *b*

EDWARD III., portrait of (A.D. 1331)
83 C 13
Jul. E iv, f. 6
Establishing Order of the Garter
Nero D ii, f. 247
Giving Magna Charta
Claud. D ii, f. 136

EDWARD IV., his Queen and Court
‡18 D ii, f. 6
15 E iv, f. 14

EDWARD [II.], Prince of Wales
Nero D ii, f. 190 *b*

EDWARD, Black Prince
Harl. 1766, f. 259 *b*

ELEMENTS, Four
Aug. vi, f. 53

ELEPHANT
Tib. B v, f. 81
Slo. 1975, f. 81 *b*
Harl. 1585, f. 67 *b*
Nero D i
12 C xix, f. 62

ELEPHANT, (*continued.*)
‡12 F xiii, ff. 11 *b*, 13 *b*
Slo. 278, f. 48 *b*
Jul. D vii, f. 114
Vitel. D i, f. 19 *b*
Harl. 3244, ff. 39, 40
Harl. 4986, f. 50
15 D iv, ff. 50, etc.
15 E vi, f. 16 *b*
19 D i, ff. 29, 39 *b*
20 A v, ff. 53, 75 *b*
Slo. 3544, f. 5
20 B xx, ff. 41 *b*, 57, 82 *b*
With armed men in tower
‡Harl. 4751, f. 8
11,283, f. 4
16 E viii, f. 55 *b*
Harl. 1526, f. 8
Harl. 3240, f. 28
Harl. 4979, f. 51
15,268, ff. 204, 226
‡10 E iv, f. 43 *b*
Burn. 169, ff. 165 *b*, 200
Hunting with dogs
16 G vii, f. 133 *b*
With their keepers
Harl. 4979, f. 74
Combat of, with a dragon
Harl. 273, f. 80
Slo. 3544, f. 35 *b*
And snake
Harl. 4751, f. 58 *b*
In battle
15,268, f. 204

ELEUTHERIUS, Saint
Slo. 2916, f. 124

ELIJAH (in Carmelite habit)
18,851, f. 427
Fed by ravens
24,189, f. 8 *b*
Raising the Shulamite's son
4836, f. 125
Ascending into Heaven
Harl. 4381, f. 159

ELIJAH, (*continued.*)
17 E vii, f. 166 *b*
19 D ii, f. 174 *b*
‡1 B x, f. 21 *b*
1 E ix, f. 87
‡15 D iii, f. 152

ELISHA
Raising the widow's son
17,280, f. 43 b
Servant of, fearing approach of the king of Syria
29,704, f. 5
And King Joash (with the arrows)
30,084, f. 119 *b*

ELIZABETH, Saint, (mother of St. John Baptist)
See MARY, Saint (the Blessed Virgin) : — VISITATION. JOHN BAPTIST, Saint :—NATIVITY.
27,428, f. 68
Harl. 2967, f. 222 *b*

ELIZABETH, Saint, of Hungary
17,525, f. 189
18,851, f. 488 *b*
19,416, f. 180
‡24,153, f. 123 *b*

ELIZABETH WOODVILLE, Queen of Edward IV.
‡18 D ii, f. 6

ELKANAH AND HANNAH in the Temple
15 D iii, f. 112
See HANNAH.

ELOY, Saint
Eg. 1070, f. 81

EMBASSY, an
20 C ix, f. 291

EMBROIDERY
18,193, f. 48 *b*
Frame for
20,729, f. 81 *b*

EMPERORS. *See* KINGS.

ENGLAND, History of, to Henry V.
Harl. 4380
Illustrations of
Nero A iv
Kings of
14 C vii, ff. 8, 9
Jul. E iv
Harl. 7353
Vit. A xiii
Occleve, the poet, giving book to king of
17 D vi, f. 37
Royal family from Edward I. to Edward IV.
Harl. 7353
Court of
Harl. 4380, ff. 148, etc.
Tabular delineation of the kingdom
Faust. B vii, f. 62 *b*
Towns and cities of
Nero D ii

ENOCH translated
Claud. B iv, f. 11 *b*
Ar. 339, f. 77

ENVY personified
Eg. 2022, f. 6 *b*
Harl. 4425, f. 9 *b*
19 B xiii, f. 6 *b*

ERASMUS, or ELMO, Saint
15,702, f. 242
17,525, f. 160
22,590, f. 244 *b*
Harl. 1251, f. 33 *b*
Martyrdom
2 B vi
17,467, f. 267

ESAU with Isaac
30,084, f. 119
15,268, f. 37 *b*

ESCALLOP SHELLS for badges
Harl. 4379, 4380

ESCULAPIUS, portraits of
Vitel. C iii, f. 19

ESDRAS. *See* EZRA.

ESTHER, Queen, before the king
Harl. 4381, f. 251
19 D ii, f. 232 *b*
‡15 D iii, ff. 243 *b*, 248 *b*
Feasting with the king
17 E vii, f. 222

ETHELBALD, King
Harl. Roll v, 6

ETHELBURGA, Saint
Harl. 2900, f. 68 *b*

ETHELDREDA, Saint
‡Kings 9, f. 64 *b*

ETHIOPIANS
Tib. B v, f. 86

EUDOXIUS, Saint
Martyrdom
11,870, f. 67

EUPHEMIA, Saint
18,851, f. 458
Martyrdom
11,870, f. 121 *b*

EUPHRASIA, Saint
20 D vi, f. 10 *b*

EUPHROSYNE, Saint
Series of life of
27,428, ff. 57 *b*, 66 *b*
11,870, f. 188

EUROPA AND BULL
Slo. 2452, f. 7

EUSTACE, Saint
21,926, f. 14 *b*
29,433, f. 208
Harl. 5370, f. 158 *b*
Life of, fully illustrated
‡Eg. 745
Martyrdom
20 D vi, f. 215 *b*
10 E iv, f. 240 *b*

EVANGELISTS, FOUR.—The symbols of the Four Evangelists are too well known to need description. They had their origin in the vision of Ezekiel, whose mind in writing of them may well have been influenced by the Assyrian sculptures *now* in the British Museum, but *then*, like the Prophet, "in the Land of the Chaldeans, by the river of Chebar" (Ezekiel i, 3). It was not, however, direct from this prophecy that the Church adopted the symbols, but from that strange and mystical book that closes the canon of Scripture, the Revelation of St. John. It is curious to note, that though the Four Beings of the Apocalypse were undoubtedly in the minds of those very early Christian artists who first applied these symbols to the Evangelists, the order in which they were applied follows that of Ezekiel rather than of St. John.

"As for the likeness of their faces, they four had the face of a *man* [St. Matthew] and the face of a *lion* [St. Mark] on the right

side : and they four had the face of an *ox* [St. Luke] on the left side ; and they four also had the face of an *eagle* [St. John]."—Ezekiel i, 10.

"And the first beast was like a *lion*, and the second beast was like a *calf*, and the third beast had a face as a *man*, and the fourth beast was like a flying *eagle*."—Rev. iv, 7.

In the early existing pictures of the Evangelists, these symbols are given, and they continue to accompany such representations through the whole range of Christian art, improving gradually from the period of the Durham Evangelia (wherein the artist found it absolutely necessary to write "imago aquilæ" over St. John's eagle, for fear the beholder, not having the faintest notion of what it was meant for, should mistake it for some more "fearful wildfowl" than even St. Mark's lion) to the late times when the lion sits up and holds an ink bottle in its paw, or St. Matthew's angel, in glorious apparel, hands the Evangelist a fresh pen, while St. Luke's ox lies sleepily at its master's feet and the eagle perches at the side of St. John's desk, watching with an expression of inquiring wonder the progress of his work.

15,247
17 E vii, f. 1
19 D ii, f. 1
Harl. 4381, f. 4
12,231, f. 14
29,735, f. 7
1 E ix, f. 209
19 E vii
Harl. 2989, f. 20 *b*
Harl. 2922, f. 15

Symbols of
Harl. 5785
‡10,546, f. 352 *b*
Harl. 2788, ff. 7 *b*-10 *b*
Ar. 60, f. 52 *b*
Harl. 2821, f. 1 *b*
Eg. 608, f. 1 *b*
Harl. 3045, f. 20 *b*
11,695, f. 7 *b*
Nero C iv, f. 28
Vesp. A i, f. 1
Harl. 1802, ff. 61, 87
Lans. 383, f. 14 *b*
17,742, f. 177
18,144, f. 15
21,114, f. 10 *b*
Ar. 157, f. 12 *b*
Harl. 4972, f. 8

1 D x, f. 6 *b*
2 A xxii, f. 14
9 A vii, ff. 13, 14
15,274, f. 3
15,294, f. 1
16,905, f. 133
16,975, f. 24
‡17,006, f. 131
17,333, f. 4
18633
20,729, f. 50 *b*
22,493, f. 2
28,681, f. 8
Ar. 83, ff. 127, 130, 131
Harl. 2891, f. 145
15 D ii, ff. 117 *b*, 122, 124
19 B xv, f. 6
15,248, f. 184
19,897, f. 148 *b*
20,729, f. 50 *b*
‡27,697, ff. 13, 14 *b*, 16, 17 *b*
29,704, f. 35
Eg. 1070, ff. 12, 13 *b*
Harl. 2887, f. 6 *b*
Harl. 2940, f. 38
‡Harl. 2999, ff. 18-22
Harl. 4939
2 B xv, ff. 9 *b*, 10 *b*

EVE, creation of
20 C v, f. 7
15 D ii, f. 1 *b*
17 E vii, f. 6 *b*
19 C i, f. 64 *b*
19 D ii, f. 7 *b*
‡Slo. 2321, f. 16
Slo. 2916, f. 14 *b*
Harl. 4381, f. 8 *b*
Nero D ii, f. 5
30,084, f. 54 *b*
11,866, f. 5
15,525, f. 8
19,962, f. 28
27,697, f. 213
Burn. 3, f. 10 *b*

Temptation of
19 C i, f. 65 *b*
19,962, f. 29
Kings 5, f. 1

See ADAM. BIBLE. CREATION.

EXECUTIONS

Beheading
12,023, f. 199
10 E iv, f. 214
19 D i, ff. 86, 107, etc.
20 C vii, ff. 93 *b*, 133 *b*
Harl. 4374, ff. 129, 151, etc.
Harl. 4375, f. 1
Harl. 4379, f. 64
Harl. 4380, f. 193
Burn. 169, ff. 156, 186 *b*
Lans. 1179
Slo. 2433 c, ff. 93 *b*, 105 *b*
14 E v, ff. 37 *b*, 45 *b*, 105, etc.
17 F i, f. 220
18 D vii, f. 29 *b*
20 C iii, f. 238
20 C ix, f. 281
15 E vi, f. 24 *b*
Harl. 4425, f. 55
Harl. 4374, f. 161

Burning
12,228, ff. 54, 55, etc.
14 E v, f. 493 *b*

EXECUTIONS, (*continued.*)
Lans. 1179, ff. 198, 200 *b*
Nero E ii, f. 356
20 A v, f. 59 *b*
6797, f. 180
Harl. 4375, f. 179
Harl. 4979, f. 60
20 B xx, f. 64
15 E vi, f. 18
15,685, f. 97 *b*
19 E ii, f. 349 *b*
20 C iv, f. 77 *b*
Harl. 4411, f. 34
‡15,685, f. 97 *b*

Hanging
Harl. 1766
19 D i, f. 21
15 E vi, f. 13 *b*
16 G v, f. 94 *b*
20 C v, f. 123
18 D vii, f. 129
18 E ii, f. 31
Harl. 4375, ff. 45, 261
Harl. 3448, f. 37
Harl. 4979, f. 46

Dragging by horses
Nero D ii, ff. 181, 185 *b*
20 C iv, f. 310
‡Harl. 4375, f. 140

Dragging man at tail of cart
14 E v, f. 110

EXECUTIONER
17 F i, f. 220
20 C iii, f. 238

EYE, operation on the
Harl. 1585, f. 9 *b*

Symbolic
Tib. A vii, ff. 83, 84 *b*

EZEKIEL, Prophet
Harl. 2803
17 E vii, f. 341
19 D ii, f. 359 *b*
‡15 D iii, f. 366 *b*

EZEKIEL, Prophet, (*cont.*)
Harl. 4374, f. 1
19 C i, f. 93
Vision of
Harl. 4382, f. 88
22,279, f. 20

EZRA
1 E ix, f. 125 *b*
Before the king
15 D iii, f. 193 *b*
Praying
1 E ix, f. 115 *b*

F.

FABLES illustrated
Harl. 3448
10 E iv

FABIAN, Saint
15,813, f. 219 *b*
18,851, f. 322 *b*

FAITH personified
11,866, f. 1 *b*

FALKIRK, Battle of
Nero D ii, f. 189 *b*

FAN, or FLYFLAP
20 B i, f. 1

FASCINES, carriage of
6797, f. 162

FAUSTINUS, Saint
18,851, f. 418

FAWN
‡Harl. 3469, f. 4

FEAST, or BANQUET, at a table, spread with viands in vessels of various kinds
Tib. B v, f. 4 *b*

FEAST, or BANQUET, (*cont.*)
Tib. C vi, f. 5 *b*
Tit. D xvi, f. 3 *b*
Harl. 603
Lans. 782, ff. 19 *b*, 37
10,292-4
12,029
12,228
‡15,268, ff. 24 *b*, 242 *b*
17,333, f. 38 *b*
19,669
24,642, f. 309 *b*
28,162, ff. 46, 10 *b*
Vit. A xiii, f. 2
‡Harl. 3448, f. 2 *b*
Harl. 4940, f. 48 *b*
Harl. 4979, ff. 12 *b*, etc.
10 E iv, ff. 14 *b*, 26, 37, etc.
16 G vi
20 C vii
19 C i, ff. 54, 203
19 D i, ff. 4 *b*, 42
20 A v, ff. 7, 80, etc.
20 D ii, ff. 13 *b*, 22 *b*, 99 *b*, 303 *b*
‡20 D iv, f. 1
24,189, f. 5 *b*
27,699, f. 52 *b*
30,864, f. 1
‡Burn. 257, ff. 27, 47, 479
‡Jul. E iv, ff. 206 *b*, 210 *b*
Tib. A vii, f. 90
Harl. 621
Harl. 4372, f. 215 *b*
Harl. 4373, f. 88 *b*
Harl. 4375, f. 179
Harl. 4379, ff. 12 *b*, etc.
Harl. 4380
‡Harl. 4431, ff. 108, 124 *b*
Harl. 5763, f. 2
14 E iii, ff. 76 *b*, 77 *b*, etc.
14 E iv, ff. 244 *b*, 265 *b*, etc.
14 E v, ff. 30, etc.
15 E iv, f. 123
15 E vi, f. 6 *b*
16 G v, f. 89 *b*
17 F i, f. 178 *b*
17 F ii, f. 299
18 E ii, f. 240

FEAST, or BANQUET, (*cont.*)
19 C vi, f. 131
20 B xx, ff. 88 *b*, 89
20 C v, f. 116 *b*
20 C ii, f. 119 (peacock)
30,864 (peacock)
Skeletons at a
Tib. A vii, f. 97 *b*

FELICITAS, Saint, and her sons. Martyrdom
20 D vi, f. 79 *b*

FELIX, Saint
18,192, f. 219
18,851, f. 418
Eg. 859, f. 1 *b*

FELONY personified
Harl. 4425, f. 8 *b*

FERDINAND I. of Aragon, dead, lying in state
28,962, f. 383 *b*

FERDINAND, Emperor, portrait
25,693, f. 54

FETTERS
Eg. 1147, f. 225 *b*
Iron balls and
17 F i, f. 185

FIACRE, Saint
Harl. 3978, f. 105
11,866, f. 176 *b*
18,192, f. 220 *b*
27,697, f. 98
29,433, f. 211 *b*
Eg. 859, f. 25
Eg. 1070, f. 100 *b*

FINIALS to lines of writing
‡17,868
‡Lans. 420 (fish, etc.)
‡16 F ii
See BORDERS.

FIRE
Burn. 257, f. 246 *b*
Tending
Tib. B v, f. 8
Quenching
19 E ii, f. 349 *b*
House on fire
20 A v, f. 86
Burn. 169, f. 84
Tower on fire
20 C iii, f. 15
City on fire
19 D i, f. 45
Burn. 169, f. 21 *b*, 182
Burn. 257, f. 10 *b*
14 E v, f. 384
‡15 D iv, f. 24 *b*
16 G viii, f. 210
20 B xx, f. 94 *b*
Various scenes of
Eg. 943
Greek fire
15 E i, f. 265
From heaven
Burn. 257, f. 346 *b*
Carried on spears
Burn. 169, f. 42 *b*
Leaping from a wall into
Aug. A v, f. 214 *b*
Consuming sinners
19 C i, f. 121
Sinners in chains of fire
19 C i, f. 122
Coal fire
20 C v, f. 45 *b*
16 G v, f. 33
On pavement in a palace
Harl. 4375, f. 1
Warming at fire
14 E vi, f. 294 *b*

FIREWORKS, designs for
17 C xxx

FISH, varieties of
Harl. 4751
16 E viii
Slo. 3544, f. 41 *b*
‡22,557, f. 48
‡29,301, f. 45 *b*
‡Burn. 97 (very fine coloured drawings)
14 E iii, ff. 45, etc.
Allegorical figures
Harl. 2637, ff. 36 *b*, 40
Toothed
13 B viii, f. 16 *b*
See ANIMALS.

FISHERMEN, with nets
Harl. 4375, f. 179

FISHING-NET
10 E iv, f. 59
17341, f. 153 *b*

FITZALAN (Richard), Earl of Arundel, portrait of, receiving a charter from Edward III.
83 C 13

FLAGONS
Harl. 4372, f. 215 *b*
Harl. 4373, f. 88 *b*
14 E vi, f. 294 *b*
19 C viii, f. 18 *b*
19 E ii, ff. 82, 277 *b*

FLAILS
Jul. A vi, f. 8 *b*

FLANDERS, typical view of
Aug. A v, f. 345 *b*

FLASK or CANTEEN
Burn. 257, f. 388 *b*

FLEECE, golden
17 E iv, f. 90

FLEECE, golden, (*cont.*)
Costume of knights
Harl. 6199
Harl. 6199
Meet of the Chapter
Harl. 6199, f. 7

FLEUR-DE-LYS
‡6 E ix, f. 12 *b*
16 E viii, f. 39 *b*

FLORA, goddess
16 G v, f. 77 *b*
20 C v, f. 101

FLOWERS (chiefly in borders)
12,531
25,092
Vesp. A xvii
Eg. 1146
‡Harl. 2536. f. 1 (violets, strawberries, etc.)
Harl. 4379
20 E i-vi
10 E iii, iv
14 D vi
14 E vi
14 E iv
14 E ii
15 E iv
15 E v
‡15 D iv
16 G iv
16 F i
16 F ii
16 F iv
16 G iv
17 F vi, vii
18 E v
19 E ii
19 E iii
‡19 C viii
‡20 C iii
‡20 D viii
Growing from a body in grave
10 E iv, f. 228 *b*

FLOWERS, (*continued.*)
Vase
28,962, f. 336 *b*
Nero E ii, f. 67
Eg. 2019
Harl. 4385, f. 1
Harl. 4939
19 E ii, f. 70 *b*
Lady with, at a window
‡20,698, f. 240
See BORDER.

FOOL, or JESTER
‡17,868, f. 82 *b*
21,926, f. 82
30,045, f. 28
Harl. 2897, f. 42 *b*
15,114, f. 91
17,026, f. 38
‡17 E vii, f. 241
28,962, f. 136 *b* (riding goat)
Harl. 1892, f. 68
Harl. 3000, f. 189
Harl. 4375, f. 118 (distributing money)
Harl. 4379, f. 3
Harl. 4431, f. 100
1 E ix, f. 148
2 A xii, f. 304
‡14 D v, f. 8
14 E v, f. 1
14 E vi, f. 10
‡15 D iii, f. 262
16 F ii, f. 1
20 C ii, f. 1

FORDING a river
16 G v, ff. 26 *b*, 54 *b*
Army
16 G viii, f. 282
17 F ii, f. 125 *b*

FOREST
19 E iii, f. 140
Harl. 4431, f. 99
16 G v
20 C v, ff. 17 *b*, 57 *b*
20 B xx, ff. 58, 58 *b*, etc.

FORGE, smith's
10 E iv, f. 250 *b*
‡Slo. 3983, f. 5
20,698, f. 87
Eg. 859, f. 17
Harl. 4425, f. 140
20 C v, f. 149
16 G v, f. 114 *b*

FORK, hay
14 E vi, f. 193

FORTITUDE personified
15,685, f. 72

FORTRESS of Faith (a series of five pictures of a tower guarded by the four doctors of Latin Church, surrounded by allegorical figures)
17 F vi, ff. 1, 81, 126
17 F vii, ff. 1, 129

"FORTUNA DUBIA"
11,355, f. 79

FORTUNE with her wheel
10,294, ff. 89, 14
‡10,341, f. 31 *b*
11,866, f. 6 *b*
20 C iv, ff. 1, 77 *b*, 198
21,602, f. 23
Tib. A vii, f. 59 *b*
Harl. 621, f. 217
Harl. 4373, f. 14
‡Harl. 4376, f. 271
Harl. 4425, f. 57
Harl. 4431, f. 131
Harl. 7353
14 E v, f. 291
16 F iv, ff. 3, 38 *b*
18 D ii, f. 30 *b*
20 C viii, f. 2 *b*
Six-handed
14 E v, f. 291
20 C iv, f. 198

FOUNTAIN
Harl. 603, f. 14 *b*
12,228, ff. 36, 36 *b*, 37 *b*, 38,
14 E ii, ff. 1, 77
19 B xiii, f. 14 *b*
20 A xvii, ff. 14, 14 *b*, 15 *b*
20 D ii, f. 252 *b*
18,852, f. 45
21,235, f. 78 *b*
24,098, f. 21 b
25,886, f. 111
26,667, f. 1
27,697, f. 29
Tib. A vii, ff. 83, 84 *b*
Tit. A xvii, f. 34 *b*
Vesp. B ii, f. 6
‡Eg. 2022, f. 22 *b*
Harl. 4425, f. 12 *b*
Harl. 4431, f. 127
Harl. 4431, ff. 53, 106, 113
‡Harl. 5763, f. 30 *b*
Lans. 1178, f. 19
15 E iv, f. 72
‡16 F ii
‡17 E iv, f. 43

FOWL AND FOX
‡Harl. 4380, f. 174 *b*

FOWLING, various scenes
19,720, f. 264 *b*

FOX
14,816, f. 33
27,699
14 E iii, f. 140

FOX, (*continued.*)
With geese in a dog kennel
Harl. 3448, f. 16 *b*
Carrying away hare
‡10 E iv, f. 48
Tale of the
10 E iv, f. 48 *b*
Woman attacking with her spindle a fox that is carrying away her goose
10 E iv, f. 49 *b*
Carrying off a goose
10 E iv, f. 175
Carrying off a cock
Burn. 275, f. 336
Pretended dead
Harl. 4380, f. 174 *b*
Funeral of a
‡10 E iv, f. 49

FRANCE, heads and portraits of sovereigns
Eg. 1500
Nero E ii
Harl. 4379
Harl. 4380
Genealogy of kings
15 E vi, f. 3
Views in
16 G viii
English embassy to
Harl. 4380, f. 40

FRANCIS, Saint, of Assisi.—The great founder of the Friars Minor is generally represented as dressed in the brown habit of his order, and is distinguished from other friars of the same order by the "stigmata," or marks similar to those of the five wounds of our Lord, which the saint received as a miraculous mark of Divine favour. The reception of the stigmata is a favourite subject with artists. The saint kneels in an ecstacy, while rays of light strike on to his hands, feet, and side from those of a crucified seraph. In modern pictures of this subject (*e.g.* in that included in the beautiful series in the chapels of the Sacro Monte at Orta Novarese) the seraph is absent, and the rays fall direct from heaven.

FRANCIS, (*continued.*)
21,114, f. 10 *b*
19 B xvii, f. 277 *b*
15,686, f. 1 *b*
15,815, f. 59 *b*
‡17,280, f. 77 *b*
27,697, f. 197
28,692, f. 67 *b*
29,735, f. 7
Eg. 1070, f. 103 *b*
Eg. 1147, f. 221 *b*
Harl. 2955, f. 1
Kings 7, f. 97 *b*

Series of life of
‡11,843, ff. 1, 3 *b*
27,868
15,710

Receiving the stigmata
‡Harl. 2897, f. 407 *b*
18,851, f. 469 *b*
19,962, f. 173
20,859, f. 74 *b*
‡24,153, f. 135 *b*
29,735, f. 157
30,038, f. 61 *b*
‡Eg. 859, f. 6
Harl. 2919, f. 145 *b*
Harl. 2967, f. 214 *b*
Harl. 5328, f. 123 *b*
Harl. 5370, f. 164 *b*
2 A xviii, f. 9 *b*

Preaching to the birds
21,926, f. 14
21,114, f. 79 *b*
17,444, f. 30 *b*

Death of
Harl. 2967, f. 218

FRANCIS I., King of France
‡20 C ix, f. 298 *b*
Tit. A xvii, f. 35 *b*
Harl. 4939, f. 7

Portrait of
Harl. 6205, f. 3

FRIARS, Augustinian
30,014, ff. 1, 67, 130 *b*

Carmelite
18,851, f. 427

Dominican
‡28,784 B, f. 5
Harl. 1526
6 E vii, ff. 27, 154, 490
16,907, f. 101
‡Harl. 4393, f. 2 *b*

Franciscan
28,784 B, ff. 5, 13
11,843, ff. 1, 3 *b*
27,868
17,280, f. 280 *b*
Harl. 2967, f. 218
Dom. A xvii, f. 120 *b*
17 C xv, f. 10 *b* (caricature)

FROG
Harl. 4431, f. 107 *b*
14,816, f. 20 *b*

Catching
Harl. 4431, f. 115 *b*

FROISSART (JEHAN), Chronicles of
14 D ii
‡14 D iv, v
14 D vi
Harl. 4379
Harl. 4380
18 E i
18 E ii

Offering book to king
Harl. 4380, f. 23 *b*

Portrait of
14 D ii, f. 8

FRUIT-TREE
Eg. 943, f. 103 *b*

FRUIT, wreath of
14,787

FRUIT, (*continued.*)
In borders
14 E vi
Vesp. A xvii
15 D iv
17 F i
18 E v
20 D viii
See BORDER.
Cultivation and gathering
19,720, f. 108 *b*

FUNERALS. *See* ECCLESIASTICAL CEREMONIES.

FUNERAL customs of the Egyptians
15,268, f. 69

FUNGUS, operation for
Harl. 1385, f. 9 *b*

FURNACE
Aug. A v, f. 363

FURNITURE.—The subjects included under this heading are often of great interest, as representing the arrangement of rooms in the houses of the wealthy in the Middle Ages. The earlier instances are generally very plain and rough, the number of articles employed being scanty and their design quite as frequently founded upon that adopted in the case of masonry as upon that of the rough, simple wooden furniture of the period. But in the later pictures, more especially of the Flemish and French schools, furnished rooms are represented with evident correctness, though often with an elaboration of ornament and splendour of detail which could hardly have been prevalent in any houses but those of the richest nobles of the period. Bedroom furniture is very well represented, and the apparent wealth of appliances and their richness of decoration seem to far excel the most luxurious modern chamber. In the present promising state of taste in the matter of furniture these miniatures would be of great use in giving hints for designs uniting artistic beauty with a comfortable appearance.

General, 14th century
15,274
15,477
15 E ii
15th century
6797
12,531
15,685, ff. 88, etc.
20,698
‡Aug. A v
Aug. vi
Nero D ix, f. 1
Tib. A vii
Harl. 4335, f. 1
Harl. 4375, f. 77
Harl. 4379
Harl. 4380
Harl. 4425
Harl. 4431
Harl. 6099
‡14 E i, f. 3
14 E v
15 E i, ii, iii, vi
16 G v
17 E iii
17 E v
18 D vii
‡18 E iv
19 B xvi
20 C ii
20 C v

Bed-chamber, 14th century
Vitel. E ii, f. 18

FURNITURE, (*continued.*)
Harl. 3448, f. 1 *b*
16 G vii, f. 219

15th century
Jul. E iv, art. 6, f. 1
Eg. 2022, f. 3 *b*
Harl. 2278, f. 13 *b*
Harl. 4335, ff. 1, 27
Harl. 4375, ff. 120, 257 *b*
14 E i, ff. 133, 177 *b*
‡16 G viii, f. 324
18 E vi, f. 8
19 E ii, f. 82
20 B xx, ff. 1, 8 *b*, 27, 86 *b*
20 C ii
20 C iii, f. 15
20 C ix, ff. 95, 310

Trapdoors in floor of chamber
Harl. 4375, f. 257 *b*

Bedsteads
Harl. 603
11,695, ff. 224 *b*, 239, 245 *b*
Nero C iv, ff. 8, 13, 29
‡Eg. 809, f. 1 *b*
Ar. 484, f. 244
‡Harl. 4751, f. 40
Slo. 1977
15,277
16,975, f, 86
17341, ff. 6, 10
24,642, ff. 134 *b*, 139 *b*, 158, 193, etc.
Harl. 2897, ff. 228, 315, 385
Harl. 3448
Harl. 4381, ff. 26 *b*, 131 *b*, 226 *b*
1 D x, f. 1 *b*
19 D ii, ff. 2 *b*, 155, 207 *b*
‡10,341, f. 31 *b*
15,682, f. 213 *b*
17,012, f. 2
17,026, f. 81
17,280, f. 197 *b*
18,850, ff. 89 *b*, 120
18,852
18,854, f. 78 *b*
‡21,235, ff. 23 *b*, 113

FURNITURE, (*continued.*)
28,962, f. 4 *b*
‡30,014, f. 112 *b*
Harl. 2924, f. 38
Harl. 3571
Harl. 4379
Harl. 4393, f. 6 *b*
‡Harl. 4425, f. 7
Harl. 4431
‡Aug. A v, f. 94 *b*
1 E ix, f. 107
2 A xvi, f. 3
‡14 E i, f. 77
15 D iii, ff. 220 *b*, 391
16 G iii, ff. 18 *b*, 168 *b*
‡16 G viii, f. 39
‡17 E iv, f. 13
‡19 C vi, f. 20

Tent-bed
Harl. 4373, f. 88 *b*
Slo. 2433 C, f. 7 *b*

Woman making beds
Tib. A vii, f. 99

Bedroom chair
Harl. 4375, f. 257 *b*
Harl. 4431, f. 182 *b*
23 B xx, ff. 1, 8 *b*, 27, 86 *b*

Bench
17,466, f. 107 *b*
18,852,
21,235, f. 78 *b*
27,697, ff. 19, 49, 88 *b*
Burn. 257, ff. 27, 47, etc.
Tib. A vii, f. 50
1 E ix, f. 157
17 E iii, f. 314 *b*

Book-shelves
‡20,698, ff. 1, etc.
Aug. A vi, ff. 11, 213 *b*
Harl. 4375, f. 151 *b*
‡Harl. 5790, f. 142 *b*
14 E v, f. 392
16 F i, f. 9
‡16 G iii, f. 141
17 E iii, f. 36
20 B xx, f. 85 *b*

FURNITURE, (*continued.*)
Cabinet
Eg. 2125, f. 142 *b*
Candlestick
Harl. 603, f. 31 *b*
15,277
‡17,333, ff. 1 *b*, 19
18,633
15 D ii, f. 147 *b*
19 B xv, f. 2
20 B ii, f. 301
20 D iv, f. 168 *b*
17,280, f. 222
18,854, f. 78 *b*
21,235, f. 23 *b*
14 E iii, ff. 11 *b*, etc.
‡8 F viii, f. 170 *b* (branched)
18 E ii, f. 205
14 E iii, f. 99 (branched)
‡16 G iii, f. 141 (sconces)
Canopy
‡27,697, ff. 76 *b*, 93, 95, 98, 206
Harl. 6205, ff. 32, 43 (circular)
18 G ii, f. 154 *b*
Carpets, fringed
Harl. 4431
Chairs
Harl. 2788, ff. 13 *b*, 71 *b*, 108 *b* 161 *b*
Harl. 5785, f. 66 *b*
Claud. B iv
Harl. 603, f. 54 *b*
Tib. C vi, ff. 17 *b*, 30 *b*
5111, f. 3 *b*
11,695, ff. 225, 228 *b*
‡Burn. 19, ff. 2 *b*, 62 *b*
Eg. 809, f. 17
Burn. 20, f. 226 *b*
2 B iii, f. 15 *b*
Slo. 278, f. 46
12,029, f. 2 *b*
17,341, ff. 139, 157
Tib. B viii
19 B xv, f. 30
19 B xvii, ff. 111, 243 *b*
19 C iv, f. 2
Harl. 2897, f. 186 *b*

FURNITURE, (*continued.*)
Harl. 4381, f. 120
Harl. 4382, f. 128
Harl. 4940, f. 4
15,677, f. 35
16,997, f. 21
17,012, f. 13 *b*
17,026, ff. 28, 81
17,466, f. 132 *b*
18,850, f. 22
18,854, f. 1
19,416, ff. 71 *b*, 181
25,695, ff. 15 *b*, 21
28,785, f. 16 *b*
28,962, f. 33 *b*
‡Eg. 1070, f. 139 (carved)
Eg. 2019, f. 220 *b*
2 A xviii, ff. 4 *b*, 7 *b*, 13 *b*
‡15 D iii, ff. 40, 193 *b*, 245 *b* 398, 445 *b*
15 D vi, ff. 12, 241, 462
16 F i, f. 9
‡16 G viii, f. 324
20 B xx, ff. 70, 85 *b*
20 C v, f. 32 *b*
Slo. 2321, f. 119 *b*
Slo. 2471, f. 35 *b*
Harl. 1251, f. 40 *b*
Harl. 2846
Harl. 2863, f. 19 *b*
Harl. 2900
Harl. 2915, ff. 126 *b*, 142 *b*
Harl. 2922, ff. 59, 103
Harl. 2950, f. 16
Harl. 2952, f. 102 *b*
Harl. 2980, f. 32 *b*
Harl. 2989, f. 73
Harl, 4431, f. 73 *b*
‡Harl. 4917, f. 4
Harl. 5762, f. 88
Cradle
6 E vi, f. 296 *b*
10,292, f. 76
Slo. 3983, f. 17
25695, f. 165
Harl. 4374, f. 39 *b*
Lans. 1179, f. 312
15 E vi, f. 273

FURNITURE, (*continued.*)
Cupboard or aumbry
18,193, f. 48 *b*
15 E ii, f. 165
17 F i, f. 14 (showing way of placing books)
‡18 E 4, f. 24
‡20,698, ff. 70, 248 *b*
Curtains
19 C iv, f. 2
Harl. 4372, ff. 140, etc.
Lans. 1179, f. 255
Cushions
19 A vi, f. 157
Harl. 4385, f. 1 (for feet)
Desks or book stands
Harl. 5785
4949, ff. 13 *b*, 80 *b*
17,739, ff. 69, 103, 155 *b*
22,740, ff. 93 *b*, 150
Harl. 603, f. 21
Harl. 2820, ff. 14, 191
Harl. 2821, ff. 21 *b*, 100 *b*
Eg. 608, f. 19 *b*
‡5111, f. 3
5112, ff. 3 *b*, 14 *b*
Burn. 19, ff. 2 *b*, 62 *b*, 100 *b*
Harl. 3011, f. 69 *b*
Burn. 20
15,274, f. 3
28,681, f. 7 *b*
Harl. 4940, f. 4
14 D ii, f. 8
19 D i, f. 136
20 A xvii, f. 35 *b*
10,341, f. 113 *b*
11,696, f. 200 *b*
15,677, f. 39
15,685, f. 9 *b*
17,026, f. 81
18,750
19,416, f. 87 *b*
21,602, ff. 23, 41
20,698, ff. 1, 5, 7 *b*, 11, 71 *b*, 75
25,695, ff. 18, 21, 29, 106, 139
25,885, f. 3
27,697, ff. 16, 17 *b*, 77 *b*
Burn. 257, f. 6 *b*

FURNITURE, (*continued.*)
Aug. vi, ff. 11, 213 *b*, etc.
Harl. 334, ff. 1, 2 *b*
Harl. 621, f. 120
Harl. 4372, f. 12
Harl. 4375, f. 43
Harl. 4917, f. 4
Lans. 1179, f. 34 *b*
14 E i, f. 3
14 E iii, f. 6 *b*
14 E iv, f. 217 *b*
14 E v, ff. 291, 392
15 D vi, ff. 12, 241, 462 (circular)
15 E vi, f. 6 *b*
16 F i, f. 9
‡16 G iii, f. 8
16 G v, ff. 3 *b*, 27 *b*, 74
17 E iii, ff. 93 *b*, 145, 209, 297
17 E iv, f. 261 (on a pivot)
18 D vii, f. 6
20 B xx, ff. 1, 65 *b*
20 C iv, ff. 198, 269
20 C v, ff. 5 *b*, 38 *b*, 96 *b*, 121, 129
Slo. 2433 A, 1
Slo. 2605
Doors
‡Dom. A xvii, f. 204 *b*
Fire-dogs
Harl. 2924, f. 4 *b*
18,854, f. 2
Fire-place
Harl. 2979, f. 9
15,277, f. 6 *b*
19 B xiii, f. 7 *b*
17,012, f. 1
18,213, f. 34
Aug. A v, ff. 59 *b*, 334 *b*
Harl. 2278, f. 13 *b*
‡16 G v, f. 96
Lamps
Harl. 603
Eg. 809, f. 1 *b*
Harl. 4972, f. 7 *b*
17,341, ff. 10, 10 *b*
15 D ii, f. 117 *b*

FURNITURE, (*continued.*)
Lantern and stand
Eg. 2019, f. 19
Library (furnished)
‡Tib. A vii, f. 91 *b*
Harl. 4335, f. 1
Harl. 4375, f. 151 *b*
Harl. 4917, f. 52
‡14 E i. f. 3
14 E v, f. 392
16 F i, f. 9
‡16 G iii, f. 8
16 G v, f. 93
Mirror
27,698 f. 13
Mirror on a foot
19 B xvi
Seats
Harl. 5785
4949
5112, ff. 3 *b*, 14 *b*
Harl. 603, f. 58
Harl. 2820, f. 78
Harl. 2821, ff. 21 *b*, 151 *b*
Eg. 608, f. 19 *b*
17,739, f. 103
Burn. 19, f. 100 *b*
Harl. 3011, f. 69 *b*
15,277
17,333, f. 42
28,681, f. 8
15,685, f. 66 *b*
22,497, f. 3 *b*
27,699, f. 3
Nero E ii, f. 173 *b*
Eg. 2125, ff. 142 *b*, 186 *b*
Lans. 1179
14 E iii, f. 69 *b*
20 C i, f. 280 (for garden)
Sideboard
27,695
18,851, f. 386 *b*
20,694, f. 14
‡21,235, f. 23 *b*
Eg. 2019, f. 15
Harl. 2935, f. 88
Harl. 4375, ff. 45; 77

FURNITURE, (*continued.*)
Harl. 4380, f. 1
Harl. 4393, f. 6 *b*
‡19 A vi, f. 109
20 B xx, ff. 83, 85 *b*, 86 *b*
Sofas
‡Jul. A vi, f. 4 *b*
12,228
‡10,341, f. 113 *b*
Harl. 4431
20 A xvi
20 B xx, ff. 70, 71 *b*
Stool
Harl. 4372, f. 12
20 A xix, f. 1
20 B xv, f. 2
Table
24,199, f. 16 *b*
Harl. 603
Harl. 2820, f. 120
Burn. 20
17,333, f. 7 *b*
17,341, ff. 35, 63 *b*, 65 *b*, 71, 84, 94
27,695
17,026, f. 54 *b*
19,720, f. 1
14 E vi, f. 294 *b*
‡15 D iii, f. 202 *b*
‡16 G iv, f. 8
17 E iv, f. 64
‡18 E iv, f. 24
20 C i, f. 247 *b*
Toilet table with mirror
‡16 G iii, ff. 18 *b*, 168 *b*
Writing-table
15,434, f. 138
See DESKS.
Tapestry
‡Harl. 4380, f. 10
Harl. 4431, ff. 2, etc.
Wardrobe
Harl. 2924, f. 38
Washstand and ewer
Burn. 169, f. 18 *b*

FURSEUS, Saint
20 D vi, f. 32 *b*

FYNARD, the giant
Nero E iii

G.

GABRIEL, Archangel
30,844, f. 41
16,998, f, 38 *b*
17,026, f. 78 *b*
1 E ix, f. 267 *b*

Before God
Nero C iv, f. 10

Sent from God to announce the birth of Christ
‡Lans. 383, f. 12 *b*
‡16 G iii, f. 18 *b*

Vested in alb and cope
18,751, f. 37

With cope, alb and sceptre
Eg. 1147, f. 49

See MARY, Saint, The Blessed Virgin, ANNUNCIATION; and ZACHARIAS.

GAETA, view of
‡28,962, f. 67 *b*

GALEN
Nero D ii, f. 34 *b*

GALL, removal of
19 D i, f. 10 *b*

GALLEYS
‡27,695
‡24,945, f. 231 *b*
‡Harl. 4379, f. 60 *b*
Kings 156
‡16 F ii, f. 73

See SHIPPING.

GALLOWS
‡Ar. 484, f. 160 *b*
10 E iv, f. 61
20 C vii, ff. 15, 51

With four bodies
16 G v, f. 94 *b*

Taking down bodies from the
Harl. 4411, f. 56 *b*

See EXECUTIONS.

GAMES, various
10 E iv
Harl. 4375, f. 152
Kings 24, f. 115
16 G ii, f. 1

GAOLER with keys
Harl. 4380, f. 48

GARDEN
19 D i, ff. 1, etc.
20 A xvii, f. 7 *b*
20 B ii, f. 57
‡14,803, f. 63
18,851, f. 182
18,852, f. 3 *b*
26,667, f. 1
‡Harl. 4425, f. 12 *b*
‡Harl. 5763, f. 30 *b*
Kings 7, f. 57
6 E ix, f. 15 *b*
14 E vi, f. 146
15 E iii, f. 122
15 E vi, f. 18 *b*
16 G v, f. 5
17 F i, f. 149 *b*
19 A vi, f. 2, 109
19 C vii, f. 1
20 C v, ff. 7, etc.
Eg. 2022, f. 36 *b*
Harl. 4425, f. 160 *b*
19,720
19 A vi, f. 109

GARLANDS
14,787, ff. 1, 6 *b*

GATE of city
‡Harl. 4379, f. 99

GAUL, adventures of Julius Cæsar in
Eg. 1065
Harl. 6205

GAUNTLET thrown down, taking up a
Harl. 4380, f. 141

GEDALIAH, death of
17 E vii, f. 202 *b*
19 D ii, f. 212

GEESE, drawing a coffin to an oven
10 E iv, f. 128 *b*
See BIRDS. FOX.

GENEVIEVE, Saint
4836, f. 192 *b*
18,854, f. 150 *b*
29,433, f. 216
Eg. 859, f. 15
Eg. 1068, f. 91
Eg. 1070, f. 108
‡Eg. 2019, f. 218 *b*
Slo. 2605, f. 102 *b*

GENTILES sacrificing a bull
Slo. 3544, f. 17

GEOMETRY, illustration of
Ar. 339
Figure of
Harl. 334, f. 26

GEORGE, Saint, Patron of England. As may be supposed, this Saint is a great favourite in English miniatures. He is generally represented as an armed knight, often engaged in his famous combat with the dragon, and bearing a pennon with the world-famous red cross. As patron of the Knights of the Garter, he sometimes wears the insignia of that order. There is very little difference of treatment between the pictures of St. George and the dragon and those of St. Michael's combat with the devil, and it is often only by the presence of the archangel's wings in the latter case that they can be distinguished.

Tib. B iii, f. 142
28,784, A, f. 75
20 D vi, f. 63 *b*
‡23,145, f. 3 *b*
‡Harl. 2897, f. 282
19 B xvii, f. 109
4836, f. 4 *b*
15,702, f. 239 *b*
16,907, f. 94
16,998, f. 87
17,525, f. 154
18,850, f. 256 *b*
18,851, f. 363 *b*
‡18,852, f. 413 *b*
20,859, f. 83
22,590, f. 243
22,720, f. 15 *b*
25,697, f. 285 *b*
25,710, f. 71 *b*
‡27,697, f. 95
Eg. 1070, f. 90 *b*
Eg. 1147, f. 217 *b*
Eg. 1147, f. 259
Harl. 318, f. 8 *b*
Harl. 1251, ff. 42, 45
Harl. 2846, f. 36 *b*
Harl. 2854, f. 249
‡Harl. 2900, f. 55
Harl. 2915, f. 82
Harl. 2952, f. 21
Harl. 2966, f. 13
Harl. 2985, f. 25 *b*
Harl. 3000, f. 26 *b*
Harl. 7026, f. 6
‡Kings 9, f. 41 *b*
Lans. 1179, f. 224

GEORGE, (*continued.*)
2 A xviii, f. 5 *b*
2 B xv, f. 65
‡Slo. 2321, f. 128
Slo. 2474, f. 23 *b*
Slo. 2571, f. 18 *b*
Slo. 2633, ff. 23 *b*, 50 *b*
15,677, f. 145 *b*
17,012, f. 30 *b*
17,026, f. 75
17,280, f. 350
19,416, f. 135
29,433, f. 207
Vessel containing the heart of
Jul. E iv, f. 218

GERARD DE ROUSSILLION, or, GIRARD D'EUFRATE, romance of, illustrated
Lans. 982

GEREON [GERAINT], Saint
Eg. 859, f. 14

GERMANUS, Saint, Bishop of Auxerre
Eg. 1070, f. 93

GERTRUDE, Saint
Harl. 2962, f. 41

GERVASIUS AND PROTASIUS, Saints
15,813, f. 237
Eg. 1070, f. 109

GIANT
12,228, ff. 226*b*, 227*b*, 228, etc.
15,268, f. 101 *b*
19,587, ff. 52 *b*, etc.
Eg. 943, f. 56 *b*
Harl. 4979, f. 60
10 E iv, ff. 68 *b*, 111 *b*
12,531, ii
Nero E iii
Harl. 1808, f. 30 *b*
Harl. 4376, f. 206 *b*

GIANT, (*continued.*)
Harl. 4425, ff. 32, etc.
Harl. 4431, f. 124
16 F iii, f. 11
16 G viii, f. 282
20 B xx, f. 79 *b*
10 E iv, f. 128 (many-headed)
Harl. 4431, f. 107 (one-eyed)
In armour
Nero E ii, f. 124
Fording a river and blowing horn
Aug. A v, f. 275 *b*
Slain by knight
24,686, f. 17
Death of a
10 E iv, f. 97 *b*
Killing a
Slo. 2433, f. 121 *b*

GIDEON
Lans. 381, f. 7 *b*
With angel
Harl. 4381, f. 108
With fleece
21,909, f. 13

GILDAS, Saint
Eg. 745, f. 78
19 B xvii, f. 242

GILES, Saint
20 D vi, f. 136
28,784 A, f. 76
15,677, f. 145 *b*
18,192, f. 220
19,416, f. 128
22,720, f. 32
24,153, f. 190 *b*
29,704, f. 12
Eg. 1070, f. 601

GIPCIERE purse
19 C viii, f. 41

GIRALDUS CAMBRENSIS,
mythical and general illustrations to his work
13 B viii

GIRDLE for ladies
20,698, f. 247

GISLEUUS, Saint
19,416, f. 137 *b*

GLASS, drinking
Eg. 2125, f. 142 *b*

Manufacture of
24,189, f. 16

Vessels
‡Aug. vi, f. 66

"GLATISSANT, LA BÊTE"
‡19 E ii, f. 167

GLOUCESTER, view of
13 A iii, p. 82

GLOVE
19 B xiii, f. 138 *b*
20 A v, f. 24 *b*
14 E iii, f. 150

GOAT
Harl. 603, f. 33 *b*
13 B viii, f. 19 *b*
‡Burn. 275, f. 94
Harl. 4979, f. 27 *b*
10 E iv, f. 155
27,699
16 G v, f. 44

GOD THE FATHER.—Pictures of this subject may be considered to be the extremest development of the anthropomorphic idea of the Deity. In modern days the pictorial representation of the Almighty, except in the person of the Incarnate Son of God, seems to be considered contrary to the saying of our Lord, "No man hath seen God at any time," and is therefore avoided. But in earlier times men thought otherwise. The Eternal Father, whether as Creator, seated in glory, or declaring His will, is generally depicted as an aged man ("the Ancient of Days"), with a long white beard, and clothed in flowing robes, His hand being raised in the attitude of blessing. Sometimes he wears a tiara, differing from that of the Pope by an increased though varying number of crowns; and often the conventional flowing robe is replaced by a rich cope (as in the well-known instance in the upper compartment of Van Eyck's "Adoration of the Lamb" at Ghent). In the later pictures he is frequently shown surrounded by concentric circles of seraphim and cherubim (distinguished by their colours). As may be supposed, the scenes in which He occurs *alone* are invariably taken from the Old Testament, the Elohim or Jehovah of which always seems to be looked upon in mediæval art as answering to the First Person of the Blessed Trinity rather than to the Trinity in Unity itself.

Harl. 4381, ff. 10 *b*, 11, 17, 43, 49, 215 *b*
Harl. 4382, ff. 106 *b*, 110
16 G vii, f. 11
20,916, ff. 10, 26
25,695, ff. 29, 78, 147, 153, 165
26,667, f. 1
‡Aug. A v, f. 18
Aug. vi, f. 35

GOD THE FATHER, (*cont.*)
Dom. A xvii, f. 149
Vesp. B ii, f. 8 *b*
Eg. 912, f. 10
Harl. 4376, f. 206 *b*
Harl. 4431, f. 190
1 E ix, ff. 234, 236
14 E iii, ff. 127 *b*, 128
15 E ii, f. 213
17 E iii
‡18 E v, f. 21
19 C viii, f. 18 *b*
19 G vi, f. 10
Slo. 1977, f. 1
27,697, ff. 71 *b*, 77 *b*
27,699, f. 116 *b* (a spoilt illumination)

In clouds
Eg. 1147, f. 133
14 E iii, ff. 3, 14, etc.

Figures praying to
‡Harl. 3999, f. 67

With nimbus
Nero D ii, f. 3, 4

With cruciform nimbus
15,268, f. 1 *b*

Blessing
15 D ii, f. 1
15,815, f. 25
16,998, f. 74 *b*
25,710, f. 70 *b*
‡Harl. 2846, f. 14 *b*
Slo. 2418, f. 129 *b*

Blessing (with cherubim)
18,751, ff. 37, 109, 163
Eg. 1070, f. 44 *b*

Blessing (surrounded by angels)
Harl. 2865, f. 59 *b*

Surrounded by numerous cherubim and seraphim
16 G iv, f. 7

With seraphim
27,697, f. 52 *b*

With heavenly host
Eg. 943, f. 129

GOD THE FATHER, (*cont.*)
Holding crucified Son
29,887, f. 94 *b*
Harl. 2985, f. 19 *b*
Harl. 3000, f. 20 *b*

Seated with Jesus Christ (Ps. *Dixit Dominus*, *q. v.*)
Harl. 4381. f. 276

Holding crucifix
Slo. 2321, f. 129 *b*

Sending Gabriel to the B. V. M.
Lans. 383, f. 12 *b*

Creation
Tib. C vi, f. 7 *b* (with dove, compasses and scales)
20 A ii, f. 1
Eg. 1147, f. 251
Harl. 3461

Putting Adam and Eve in the garden
‡15 D iii, f. 3

See CREATION.

Vision of, to father of Moses
14 E i, f. 77

Blessing King David
‡16,997, f. 90

See also DAVID.

Cursing Satan
11,866, f. 7 *b*

GODS of the Romans
See IDOLS.

GOLDEN balls
Harl. 4431, f. 130

Chain
20 C v, f. 161 *b*

Image of a lamb or calf
25,884, f. 204

Table
19 D i, f. 60

GOLDFINCH
‡15,274, f. 3

GOLIATH, the giant
Harl. 1766, f. 93
Death of
Harl. 2934, f. 82
See DAVID.

GORGONIUS, Saint
18,851, f. 455

GOSPELS, swearing on the
6 E vii, f. 367 *b*
Series of events, illustrating gospels for Sunday and festivals
17,341

GOTHRUM, King
Claud. D ii, f. 8

GOURDS, in border
17 F i

GOWER (John), the poet, portrait of
Eg. 1991, f. 7 *b*
18 C xxii
Shooting a bow
Tib. A iv, f. 8*b*

GRAAL, HOLY, romance of
14 E iii

GRACCHUS AND CORNELIA, history of
Harl. 4374, f. 240

GRACCHUS, portrait of
22,318, f. 135 *b*
Death of
22,318, f. 143 *b*

GRAFTING
Harl. 4431, f. 107 *b*

GRAPE-VINE
Harl. 603
Tib. B v, f. 84 *b*
Gathering grapes
Kings 24, f. 26 *b*

GRAVE, or tomb
‡Harl. 4751, f. 10
12,228, ff. 79 *b*, etc.
16 G vi, f. 48
15,456, f. 2
Burn. 257, ff. 172 *b*, etc.
Tib. A vii, f. 40
In churchyard
Harl. 4411, f. 56 *b*
Lans. 1179, f. 64
14 E iii, f. 81 *b*
16 G v, f. 36 *b*
Of a knight
14 E iii, f, 95
Of a queen(?)
20 B xx, f. 38 *b*
Royal
20 B xx, f. 54 *b*
In a bedroom
6797
Figure sitting up in a
10 E iv, f. 214 *b*
See TOMB.

GRAVEDIGGERS
10 E iv, f. 183 *b*
27,697, f. 194

GRAVEYARD
Harl. 2934, f. 106

GREECE, scenes from history of
‡22,318

GREGORY, Saint, Pope and Doctor.—In the miniatures to which reference is here given there appear three distinct forms of representing Saint Gregory. One of these includes him with Saints Ambrose, Augustine and Jerome, as one of the Four Doctors of the Western Church: in which case he is habited as a Pope, holds a book (as doctor), and

sometimes is accompanied by a dove. The second shows him writing or teaching music, as reputed author of the so-called Gregorian tones, and this form of picture often forms a sort of frontispiece to his work. The third, and very common form, is known as the "Mass of Saint Gregory," and refers to a legend, according to which the Saint's doubts respecting the Real Presence were dissolved by the appearance of the Saviour, surrounded by the instruments of His Passion, at the moment of consecration.

‡Faust. B vii, f. 59
17,006, f. 149
Harl. 4381, f. 4
Eg. 874, f. 69
Harl. 3011, f. 69 *b* (writing, with dove at his ear. Artist's name, Teodericus, given)
19 B xvii, f. 80 *b*
4836, f. 3
11,865, f. 2
11,866, f. 172 *b*
15,525, f. 110
15,813, f. 228 *b*
15,815, f. 36 *b*
16,907, f. 68 *b*
17,280, f. 353
22,557, f. 40
25,697, f. 279
29,433, f. 208 *b*
29,735, f. 23
Tib. B iii
Eg. 1070, f. 88 *b*
Harl. 2865, f. 106
17 F vi, ff. 1, 81, 126
17 F vii, ff. 1, 129
17,047, f. 2

Preaching
Eg. 745, f. 34

Mass of
15,216, f. 20 *b*, 103 *b*
15,702, f. 176
‡15,711, f. 110
17,353, f. 148 *b*
18,193, f. 86 *b*
18,852, f. 129 *b*
18,854, f. 25 *b*
19,897, f. 149
‡19,917, f. 123 *b*
20,729, f. 21 *b*
20,859, f. 64 *b*
24,075, f. 188
‡24,153, f. 131 *b*
‡27,697, f. 103 *b*
Eg. 1147, f. 220 *b*
Eg. 2045, f. 185 *b*
Eg. 2125, f. 13 *b*
Harl. 1251, f. 44
Harl. 2919, f. 34 *b*
Harl. 2923, f. 30
Harl. 2950, f. 243 *b*
Harl. 2982, f. 9
Kings 7, f. 102
2 B xv, f. 120
Slo. 2321, f. 32
Slo. 2916, f. 133 *b*

Playing the Organ, St. Jerome blowing it, and Saints Augustine and Ambrose singing
7 B viii, f. 3 *b*

GREGORY, Saint, of Armenia, martyrdom of
11,870, f. 243 *b*

GRIFFIN
‡Tib. B v, f. 86 *b*
11,283, f. 3 *b*
24,686, f. 18
Harl. 3244, f. 38 *b*
19,587, ff. 112 *b*, etc.
Eg. 943, ff. 117, 118, etc.
Harl. 4979, f. 70 *b*
19 D i, f. 37
20 A v, f. 70 *b*
20 B xx, ff. 73 *b*, 76 *b*

GRIMANI (Antonio), Doge of Venice
18,000

GRISAILLE.—This term, and the synonymous one of *camaieu gris*, is applied to a peculiar style of illumination, that is characterised by an absence of gold and a predominence of *grey* and neutral tints, laid on more or less flatly, and shaded in darker monochrome, or relieved by white pigment. Most of the examples are of the fifteenth century, but it would be difficult to determine the date of the first application of the art. Among the fine specimens of grisaille style, the Add. Manuscript 24,189 containing a series of illustrations to the "Travels of Sir John Maundeville," may be pointed out as of extraordinary beauty, and this is manifested not only in its *camaieu* painting, but in the conception of the drawing, and the excellent treatment of the subjects delineated.

24,189
Harl. 2915
Harl. 2952
Harl. 4385
Harl. 4917, f. 1
Harl. 6205
Lans. 1178
‡15 D iv
18 E v
Slo. 2433, etc.

GROTESQUES AND GRYLLI.—It is most probable that the centaur, siren, and chimæra of classic fancy gave rise to the fantastic gryllus of late gems, and the grotesque combinations of human forms and animal members seen so frequently upon the borders of the finest illuminated Manuscripts, as well as on specimens of the best style of seals, from the 12th to the 15th century. These curious creations of artistic conception are far too diverse to attempt any classification of them; generally speaking, they are semi-human and semi-animal, each of the various parts being derived from a different creature. Some few are not displeasing, but although well drawn and vigorous they are for the most part incongruous, and to modern eyes out of place in the margins and borders of Manuscripts that record sacred and historical events. Nevertheless they afford useful studies to the designer and colourist.

17,739
Slo. 1975
‡17,868
21,114
‡28,784, A
‡28,784, B (chiefly in monastic dress)
Harl. 928
‡Harl. 4972
10 D viii
16 E viii, f. 37
Slo. 1977
10,294, f. 1
12,029
15,244, f. 3
‡15,268
15,274
22,279
‡23,144, ff. 2, 3
28,681
29,253
‡Burn. 275
Claud. D ii, ff. 269
Nero D ii, ff. 122 *b*, etc.
83 C 13
Harl. 324

GROTESQUES AND GRYLLI, (*continued.*)
Harl. 3746
Harl. 3999
‡Harl. 6563
14 E ii, ff. 193, etc.
‡10 E iv
16 G vii
19 B xiii, f. 5
20 A xvii, ff. 125, etc.
20 C vi, ff. 3, 4 *b*, 11, etc.
20 D iv
4836
‡15,434
‡21,463
29,301
Burn. 169
Nero E ii
Vesp. B i, ff. 4, 15
Harl. 2919
‡Harl. 2980
Harl. 3216, f. 107 *b*
Harl. 3380
Harl. 4372
Harl. 4373
‡Harl. 4379
‡Harl. 4380
Harl. 5764
12 D ii
14 D ii, f. 8
14 D vi
14 E iii
14 E v
15 D iii
15 D iv
15 E ii, iii
15 E iv
16 G ix
17 F i
‡17 F v, f. 3
‡17 F vi, ff. 6, 81, 126
17 F vii, ff. 1, 129
19 B x
19 C vi
20 C ii
20 C iii, ff. 15, etc.
20 C ix

See CARICATURE. CENTAUR.

GUARD, royal
19 C vi, f. 9 *b*

GUDWAL, Saint
29,253, ff. 342, 430 *b*

GUILLAUME, Bishop of Bourges, portrait of
19 E vi, f. 10

GULL
‡24,686, f. 11

GUTHLAC, Saint, roll of life of
‡Harl. Roll Y 6
Figure of
17 A xvi, f. 7 *b*

GUY of Colonna, illustrated throughout
15,477

GUY of Warwick
20 A ii, f. 4 *b*

GYRSAUNT, a fabulous animal
17 C xxxviii, f. 57

H.

HABAKKUK
Harl. 4382, f. 126
17 E vii, f. 371 *b*
19 D ii, f. 398
1 E ix, f. 235
‡15 D iii, f. 402 *b*

HAGGAI
Harl. 4382, f. 128 (holding scroll with "Ave Maria,")
17 E vii, f. 373 *b*
19 D ii, f. 400
1 E ix, f. 236 *b*
‡15 D iii, f. 465

Epc.
Cobu
albin
Guthl' ⁊ ordines ⁊ sacerd
apud rependune.
Guthlac'
Lid Annus
Vetre Guthl' Crowland'

HAIR, cutting off
14 E v, f. 54 *b*
See ECCLESIASTICAL CEREMONIES :—TONSURE.

HAIRY MEN
20 A v, f. 54 *b*
Aug. vi, f. 1
Crowned
Burn. 257, f. 241

HALBARDIER
28,330, f. 31

HALL, colonnaded
16 F v, f. 1
See BUILDINGS.

HAMAN, Feast of
1 E ix, f. 132 *b*
Hanging of
Harl. 1766, ff. 141 *b*, etc.

HAMMER
Harl. 603
Harl. Roll Y 6
Ar. 484, f. 203
Lans. 782, f. 34 *b*
6 E vi, f. 15
Lans. 1179, f. 226
17 F ii, f. 71

HANDS
‡Ar. 33, f. 88 *b* (outline)
Marginal
‡Harl. 2453

HANDPICKS
20 A v, ff. 20, 70 *b*

HANNAH
Nero C iv, f. 8
Prayer of
Harl. 4381, f. 117
1 E ix, f. 64

HANGING
See EXECUTIONS.

HANNIBAL
Harl. 4374, f. 249

HARBOUR, with chain across
Harl. 4375, f. 237 *b*

HARE, or RABBIT
10,293, f. 1
19,587, f. 61
Burn. 275
Harl. 4979, f. 70 *b*
‡14,816, f. 38
15,434, f. 138
‡20,916, f. 1
‡21,463
27,699
‡29,301
14 E iii, f. 140
Tales concerning
10 E iv
Hunting
12,029, f. 1
15,268, f. 1 *b*
23,144, f. 2
Harl. 4979, f. 1
16 G vii, f. 11
19 B xiii, ff. 5, etc.
Hunting a man
10 E iv, f. 59 *b*
Decapitating a man
10 E iv, f. 61 *b*
Harping to dog dancing
Roy. App. viii, f. 19
In monastic dress
Ar. 484, f. 224 *b*

HAROLD, King
Vit. A xiii, f. 2 *b*

HARRIER
15,434, f. 138
See HARE HUNTING.

HARROWING
16 G v, f. 9 *b*

HATCHET
Harl. 603
Jul. A vi, f. 5 *b*
Burn. 3, f. 90 *b*
Cleop. C xi, f. 106
17,333, f. 25 *b*
23,144, f. 5

HATRED personified
19 B xiii, f. 5 *b*
20 A xvii, f. 3
Eg. 2022, f. 5
Harl. 4428, f. 8

HAVERSACK
Eg. 1065, f. 192

HAWK
22,557, f. 23 *b*

HAWKER, or FALCONER
Tib. B v, f. 7 *b*
15,274, f. 211 *b*
16,975, f. 4
10 E iv, ff. 77 *b*, 78, etc.
19,720, f. 264 *b*
Burn. 169, f. 11
Harl. 5256
15 E iii, f. 11

HAWKING PARTY
‡15,219, f. 11 *b*
Devil with
19 C i, f. 203

HAYMAKING
14 E vi, f. 193

HAYSTACK
19,720, f. 280 *b*
14 E vi, f. 193

HEADS of notable persons
Harl. 4940, f. 9
Gigantic
20 A ii, f. 8
In initials
Ar. 484
Lans. 420

HEADDRESSES
24,642, ff. 32, etc.
Harl. 4940, f. 9
14 E ii
15 D ii
11,696
20,698
21,247
‡29,301
Ar. 71, ff. 24, 39 *b*
Aug. A v
‡Nero D ix
‡Harl. 2950
Harl. 4373, f. 14
Harl. 4374, f. 1
Harl. 4375
Harl. 4379
Harl. 4411
‡Harl. 4425, f. 90
‡Harl. 4431, ff. 97, 97 *b*, etc.
14 E iv, ff. 10, etc.
15 E iv, ff. 16, 35
15 E vi, ff. 403, etc.
16 F ii, f. 1
17 F i, f. 178 *b*
17 F ii, f. 1
18 E iii, iv
19 B xvi
‡19 E v, f. 33 *b*
20 B xx
20 C ii
20 C iii, f. 183
20 C ix, f. 310

HEAVEN
Kings 5, f. 31 (with Old Test. types)

HEAVENLY BODIES
25,435
See CONSTELLATIONS.
Host
20,787, f. 60 *b*
See ANGELS.

HECTOR, death of
18 G ii, f. 93

HEDDA, Saint
Harl. Roll Y 6

HEDGE
Harl. 603, ff. 57, etc.
27,697, ff. 64 *b*, 110 *b*
Wattled
14 E vi
Making
19,780, f. 280 *b*

HEDGEHOG, habits of the
12 F xiii, f. 45
14 E iii, f. 140
See ANIMALS.

HELENA, Saint
24,686, f. 3
17,006, f. 153
6 E vi. f. 447 *b*
15,114, f. 275
15,813, f. 233 *b*
‡24,153, f. 137 *b*
29,735, f. 152 *b*
30,038, f. 1
Tib. B iii, f. 146 *b*
Finding the Holy Cross
19 B xvii, f. 126
30,038, f. 55
Eg. 1070, f. 91 *b*
See CROSS, Invention of

HELL
‡Harl. 603
‡Tib. B v, f. 87 *b*
Eg. 943
17,280, f. 44
18,850, f. 157
20,729, f. 42 *b*
25,887, f. 289 *b*
Kings 5, f. 32 (with Old Test. types)
Mouth of
Tit. D xxvii, f. 75 *b*
Nero C iv, f. 39

HELL, (*continued.*)
‡19 C i, ff. 32, 121, 121 *b*
Burn. 257, f. 38 *b*
See JESUS CHRIST, Harrowing of Hell
Gate of
‡17 E iv, f. 143
As a boar's head, with bat-wings, disgorging souls
‡Harl. 3999, f. 21
Descent of Æneas to
Kings 24, f. 131 *b*
Various scenes in
19,587 (Dante)
Eg. 943 (Dante)
19 C i, f. 121
‡29,433, f. 89

HELMET
18,043, f. 64 *b*

HELOISE, portrait of, as an abbess or nun
‡16 F 2, f. 137

HENRY I., King of England
Claud. D ii, f. 42 *b*
Vit. A xiii, f. 3
20 A ii, f. 6 *b*
‡Jul. E iv, f. 2
Coronation of
Nero D ii, f. 107

HENRY I., King of France, portrait of
11,662, f. 1

HENRY II., King of England
Nero D ii, f. 113 *b*
Vitel. B xiii, f. 3 *b*
‡Jul. E iv, f. 3
Interview of, with Thomas à Becket
Claud. D ii, ff. 70, 73
20 A ii, f. 7 *b*

HENRY (III. Junior), King of England
14 C vii, f. 9

HENRY III., King of England
Nero D ii f. 129
20 A ii, f. 9
‡Jul. E iv, f. 4 *b*
Coronation of
Vitel. A xiii, f. 9

HENRY IV., King of England
‡Jul. E iv, f. 7

HENRY V., King of England
Jul. E iv, f. 7 *b*
History, illustrated
Harl. 4379
Harl. 4380
Coronation of
Harl. 4380, f. 186 *b*
Marriage of
20 E vi, f. 9 *b*
Jul. E iv, f. 222

HENRY VI., King of England
Jul. E iv, f. 8
Birth of
Jul. E iv, f. 222
Presented to the Virgin by St. Louis
Dom. A xvii, f. 49
Presented by St. Catherine to the Virgin Mary
Dom. A xvii, f. 74
With Margaret of Anjou kneeling before the Trinity
Harl. 318, f. 8 *b*
Author presenting a book to
‡19 C vi, f. 17
Arms, badges and supporters
‡19 C vi, f. 16 *b*

HENRY VII., King of England
16 F ii, f. 188
14 E v
18 C xviii, f. 1
Portrait, kneeling
2 A xix, f. 1
Book presented by the author to
19 C viii, f. 1
Badge of
20 E i-vi

HENRY VIII., King of England, portrait of
2 A xvi, f. 3
Portrait as King David in the Psalm "Dixit Insipiens"
2 A xvi, f. 63 *b*

HENRY, of Sicily, drowned
Harl. 1766, f. 243

HERACLIUS, Emperor
16 E i

HERALD
Jul. E iv, ff. 207, 214
15 E vi, f. 4 *b*
Costumes of
Harl. 1319

HERALDIC illuminations
Claud. D ii

HERBS
Harl. 5294

HERBARIUM, very natural and beautifully coloured drawings of plants
‡Eg. 2020

HERCULES, exploits of
15 477
Harl. 1766, ff. 65, etc.
15,268, f. 104 *b*
Releasing the hydra
22,325, f. 1 *b*

HERETICS, burning of
27,695
20 E iii, f. 177 *b*
As demons, shooting a symbolized Trinity
Jul. D vii, f. 3 *b*
Head of a heretic
23,923, f. 73 *b*

HERMES, Saint
19,416, f. 133
Harl. 1211, f. 88 *b*
Slo. 2916, f. 121 *b*

HERMIT
20 D vi, f. 203 *b*
Dom. A xvii, f. 48 *b*
Tib. B iii, f. 146
Lans. 1179, f. 163 *b*
14 E iii, f. 3
19 E iii, f. 140

HERMITAGE, hermit in, tempted by devil
10 E iv, f. 113 *b*

HERNIA, cure of
Harl. 1585, f. 9

HEROD, King
17,026, f. 130
27,697, f. 64 *b*
With the Magi
Ar. 157, f. 4, 5
Feast of
Ar. 157, f. 7
Crowned and carried off by fiends
Lans. 420, f. 9
See JESUS CHRIST.

HERODIAS
Ar. 157, f. 7
Daughter of, dancing before Herod
29,704, f. 11

HERODIAS, (*continued.*)
Bringing St. John Baptist's head
11,865, f. 86
‡25,886, f. 21 *b*
29,735, f. 150 *b*

HERON
24,686, f. 13 *b*
‡Harl. 3469, f. 2
Harl. 7026, f. 15

HESDIN (Simon de), Master in Theology, figure of
Harl. 4372, f. 12

HIEROGLYPHIC or rebus pictures
‡Harl. 2332
17 A xvi

HIGHPRIEST, in cope offering lambs
Harl. 4381, f. 63
In dalmatic
1 E ix, f. 64
See JESUS CHRIST.

HILARY, Saint
19 B xvii, f. 44
Eg. 1070, f. 84

HIPPOCAMPUS
‡15,434, f. 116 *b*
Burn. 97, f. 25 *b*

HIPPOLYTA, Saint, martyrdom of
29,704, f. 32

HIPPOLYTUS, Sain
19 B xvii, f. 209 *b*
15,813, f. 252
Martyrdom of
20 D vi, f. 94 *b*

HIPPOLYTUS, Legend of
Harl. 1766, f. 39

HISTORICAL PICTURES
See LIST OF MANUSCRIPTS.

HOCKEY, game at
10 E iv, f. 95

HOD, builders'
Aug. A v, f. 51 *b*
Harl. 4431, f. 292

HOLOFERNES, appointment of
Harl. 4381, f. 241
Death of
Harl. 4381, f. 244

HOLY FAMILY
See JESUS CHRIST.

HOLY GHOST, Descent of.—The usual form of this subject, which admits of little variation, follows very exactly the account of the sacred narrative. The twelve Apostles and the virgin Mother (who occupies the place of honour) are "all with one accord in one place." Over their bowed heads hovers a Dove, and from it stream rays of light, while "cloven tongues like as of fire" rest upon each one of those assembled. Sometimes all the Apostles are distinguished by symbols, but generally Saint Peter and Saint John are recognisable either by a difference of face or by prominence of position, while the others form a mere crowd of conventional figures. This picture frequently forms the illustration to that form of the daily canonical Hours known as "Horæ (or Officium) Spiritus Sancti," but occurs also in the series of pictures prefixed to Psalters of early date.

Cal. A xiv, f. 31 (peculiar)
Tib. C vi, f. 15 *b*
Harl. 2908, f. 69 *b*
17,738, f. 3 *b*
Nero C iv, f. 28
‡Eg. 1139, f. 11 *b* (without B. V. M.)
Harl. 1810, f. 230
Lans. 383, f. 14
17,868, f. 29
28,784, f. 10 *b*
28,784 B, ff. 15, 15 *b*
Ar. 157, f. 12 *b*
Harl. 928, f. 10
Harl. 2930, f. 13 *b*
Kings 5, f. 27 (with Old Test. types)
1 D x, f. 6
2 B iii, f. 79
15,265, f. 128 (without B. V. M.)
16,975, f. 22 *b*
17,444, f. 20 *b*
21,973, f. 82
23,145, f. 176
24,681, f. 77
‡29,407, f. 209
‡30,072, f. 50 *b*
Harl. 2449, f. 64
Harl. 2891, f. 176 *b*
Harl. 2979, f. 80
Harl. 3240, f. 37 *b* (O.T. types)
Harl. 4382, f. 237
Harl. 4996, f. 34 (O.T. types)
19 B xvii, f. 135
4836, f. 65
11,865, f. 51
11,866, f. 68 *b*
11,867, f. 70
14,803, f. 60 *b*
15,216, f. 53 *b* (St. Peter with tiara)
15,267, f. 140 *b*
15,525, f. 103
15,677, f. 26
15,813, f. 179

HOLY GHOST, (*continued.*)
15,815, f. 21 *b*
16,968, f. 117
16,997, f. 129
17,026, f. 28
‡18,192, f. 172
‡18,193, f. 139 *b*
18,213, f. 85
18,751, f. 156
18,851, ff. 177 *b*, 234
18,852, f. 108 *b*
‡18,854, f. 50 *b*
19,738, f. 24 (grisaille)
19,897, f. 171 *b*
19,962, f. 97 *b*
20,694, f. 44
20,729, f. 135 *b*
21,909, f. 82 *b*
22,494, f. 28
22,590, f. 25 *b*
22,751, f. 15 *b*
‡25,693, f. 50
25,695, f. 139
25,697, ff. 133, 236 *b*
25,710, f. 56 *b*
‡25,887, f. 260 *b*
‡27,697, f. 88 *b*
27,698, f. 8
28,271, f. 44
28,962, f. 341 *b*
29,433, f. 111 *b*
29,706, f. 112
‡29,735, f. 89
29,785, f. 57
‡30,014, f. 96 *b*
30,059, f. 84 *b*
Ar. 316, f. 24 *b*
‡Eg. 309, f. 35 *b*
Eg. 1070, ff. 74 *b*, 93
Eg. 1147, f. 21
Eg. 2019, f. 135
Eg. 2045, f. 178 *b*
Harl. 2853, f. 22 *b*
Harl. 2855, f. 176 *b*
Harl. 2858, f. 19 *b*
Harl. 2865, f. 49 *b*
Harl. 2867, f. 10 *b*
Harl. 2876, f. 16 *b*
Harl. 2877, f. 45 *b*

HOLY GHOST, (*continued.*)
Harl. 2916, f. 84 *b*
Harl. 2917, f. 115
Harl. 2919, f. 93 *b*
Harl. 2921, f. 65 *b*
Harl. 2923, f. 15 *b*
‡Harl. 2924, f. 67
Harl. 2929, f. 71
Harl. 2933, f. 20 *b*
Harl. 2934, f. 160
Harl. 2935, f. 48 *b*
Harl. 2936, f. 64
Harl. 2940, f. 118
Harl. 2943, f. 49 *b*
Harl. 2947, f. 17
Harl. 2948, f. 120
Harl. 2950, f. 65 *b*
Harl. 2971, f. 100
Harl. 2972, f. 124
Harl. 2974, f. 108
Harl. 2980, f. 58 *b*
Harl. 2989, f. 48
Harl. 2998, f. 58
Harl. 2999, ff. 67 *b*, 68
Harl. 5049, f. 69
Harl. 5328, f. 74
Harl. 5370, f. 66
Harl. 5762, f. 110
Harl. 5781, f. 62
Kings 6, f. 8 *b*
Kings 7, f. 30
Kings 8, f. 60
2 B xiii, f. 12
2 B xv, f. 13 *b*
15 D iii, f. 509
Slo. 961, f. 37
‡Slo. 2418, f. 43 *b*
Slo. 2419, f. 69 *b*
Slo. 2605, f. 72
Slo. 2692, f. 18 *b* (grisaille)
Slo. 2732 B, f. 33
Slo. 2803, f. 110

Dove
18,751, f. 156

Seven gifts personified
17,738

Resting on head of B. V. M.
Lans. 383, f. 159 *b*

HOMER, portrait of
21,245, ff. 50 *b*, 58
Figure of
Harl. 5600, f. 15 *b*
Tales of, illustrated
15,477
Harl. 5600

HONEY, process of taking from beehive
30,337

HOOKS, long, or CROOKS, held by devils
Eg. 943, ff. 38 *b*, etc.

HOOPOE
Harl. 4979, f. 61
See BIRDS. BORDERS.

HOPE personified
11,866, f. 2 *b*
23,970

HORACE, portrait of
Lans. 836, f. 2 *b*

HORATIUS keeping the bridge of Rome
Harl. 4374, f. 165

HORNS, hunting
Jul. A vi, f. 7
Tib. C vi, f. 10 *b*
Eg. 1146, f. 10 *b*
Harl. 4431, ff. 106, 128
Blowing
13 B viii, f. 30
20 D ii, f. 107 *b*
Drinking
Nero C iv, f. 17
Deer
Harl. 603
17 A iv, ff. 4, 5

HORSES
Harl. 603
‡Harl. 1585, f. 69 *b*
Burn 275
Harl. 4381, ff. 32, 134, 159
Harl. 4940
19 C i, ff. 40, etc.
5474
19,669
‡19,720, ff. 212 *b*, etc.
27,697, ff. 83 *b*, 210
‡Eg. 1065, f. 74
Lans. 1179, ff. 104, etc.
Harl. 1251, f. 45
‡Harl. 4372, f. 79 *b*
Harl. 4374, 4375
Harl. 5256
1 E ix, ff. 235, 237 *b*, 306
15 E vi
17 F ii
18 D vii, f. 203 *b*
18 E iii, iv
‡19 C viii
20 C v
In a boat
20 D ii, f. 290 *b*
Brunehilda, queen of France, torn asunder by two
14 E v, f. 455 *b*
18 D vii, f. 203 *b*
Combat between
12 F xiii, f. 42 *b*
Cavalry, fording river
‡15 D iv, f. 145
Grotesque
23,144, f. 3
Knight mounting a
Slo. 2430, f. 2 *b*
For knight
20 B xi, f. 3
Led
10 E iv, f. 168
Litter with passenger
Harl. 5256, f. 9

Horses, (*continued.*)
Shoeing
Eg. 859, f. 17
Training a, to dance
20 D iv, f. 237 *b*
Sitting
Harl. 4379, f. 142 *b*
Trojan
Harl. 4431, f. 141
Trappings
24,199, f. 14
15,219, f. 12
Cleop. C xi, f. 13 *b*
Lans. 782, ff. 8, etc.
15,243, f. 12
15,268, f. 179 *b*
‡17,006, f. 8
‡17,333, f. 13 *b*
‡21,965, f. 4
27,376
‡27,695
Eg. 943, f. 81
16 G vi
20 C vii
17,399
‡21,247
28,962, f. 78
Harl. 2278
‡Harl. 4374, f. 155 *b*
‡Harl. 4379
‡Harl. 6205, f. 60
2 A xv, f. 48
14 D ii, f. 8
14 E iii
16 G viii
‡16 G ix, ff. 42 *b*, etc.
19 B xv, f. 10 *b*
‡19 E v
Bridle
Tib. C vi, f. 11
‡11,695, f. 168
Collars
Harl. 4381, f. 159
Saddle
‡10 E iv, f. 215
19 E ii, f. 145
See Knights. Riders.

Hosea
Harl. 4382
Marriage of
1 E ix, f. 227
Birth of his son
‡15 D iii, f. 391

Houses
Harl. 4375
‡17 F ii, f. 172 *b*
Harl. 4385, f. 94
See Buildings.

Hubert, Saint
10 E iv, f. 230
24,153, f. 190 *b*
‡Eg. 859, f. 3
Harl. 2865, f. 106 *b*

Hugh, Saint
Kings 9, f. 51 *b*

Human forms in initials
30,845, et seq.

Hunting Scenes
Harl. 3244, ff. 36 *b*, etc.
‡Harl. 4751
12 C xix
12 F xiii
12,033, f. 55 *b*
12,228
Burn. 275
Harl. 324, f. 1
Harl. 4381, f. 4
Kings 24, f. 101
6 E vi, f. 30 *b*
Slo. 3544
15,269, f. 64 *b*
19,720, f. 264 *b*
‡24,189, f. 5 *b*
‡27,699
Vesp. B xii
Harl. 5256
16 E viii, ff. 4, 27
19 E vi, f. 57
In a forest
‡20 C v, f. 59 *b*

HUNTSMEN
15,268, f. 75 *b* (royal hunting party)
10 E iv, ff. 252 *b*, 254 (royal hunters)
25,268, f. 1 *b* (comic hare hunt)
Harl. 4751
‡12 C xix, ff. 9 *b*, 28
‡16 E viii, f. 27
Slo. 278, ff. 50, 54
10,293, f. 1
10 E iv, f. 34 *b*
Dress of
Aug. A v, f. 388

HURRICANE
18 O ii, f. 83 *b*

HUSBANDRY, scenes of
Harl. 603
Tib. B v, f. 4
Harl. 2702, f. 2
15 E ii, f. 247 *b*
See AGRICULTURE. SEASONS.

HUSTINGS
Harl. 4374, f. 224

HYACINTHE, Saint
27,697, f. 197

HYDRA
12 C xix, ff. 12 *b*, 13
Harl. 273, f. 77

HYENA disturbing a grave
‡Harl. 4751, f. 10
‡12 C xix, f. 11 *b*

HYENA, (*continued.*)
Figure of a
22,557, f. 34

HYPOCRISY personified
19 B xiii, f. 8
Harl. 4425, f. 11

I.

ICHNEUMON
‡Burn 97, f. 38

IDOL
Lans. 1179
18 E iii, f. 109
18 E v, f. 232 (overthrown from altar)
19 E vi, f. 10 (golden)
20 C iv, f. 30
Lans. 1178, f. 222
Burn. 257
Destruction of
15,677, f. 27 *b*
See JESUS CHRIST, Flight into Egypt.

IGERNA, Queen
20 A ii, f. 3 *b*

IMAGINATION personified
19 C viii

IMOGENT, Queen
20 A ii, f. 2

INA, King of Wessex
Claud. D ii, f. 2

INITIALS.—Inasmuch as every illuminated Manuscript contains a variety of ornamental initial letters, it would have been useless to reproduce here the LIST OF MANUSCRIPTS already given above. But a few notes upon the principal styles will be of use to the reader, who is referred to pages 1 to 26 for the best specimens arranged under style and date. In initials of the Carlovingian period mouldings and classical patterns are generally employed, intermixed occasionally with the inter-

twining patterns of the Irish style. In the Irish style of ornamental letters, seen to superfluity in the Book of Kelly at Dublin, and the Durham Gospels, Nero D iv, in the British Museum, and the St. Chad Gospels at Lichfield, the ornamental initials are very beautiful, on account of the intricacy of their patterns, the harmonious effect of their colours, and the slight but judicious blending of gold. The initials of English twelfth century style are distinguished for their great size, for while from the eighth to the eleventh century figures of men and various objects of animal creation had entered largely into the composition of the initial, in the twelfth century we find principally conglomerations of foliage, more or less conventional, commingled with the zoomorphic forms of earlier dates. This century shows lightness of design in blue and green colouring for the French and English Manuscripts, those of the Flemish and German schools being heavier and darker as a rule. The Lombardic style, used in Italy and Spain, contributes another kind of initial used in this age, made of lacertine patterns of great intricacy, painted in gold and bright pigments, not unlike some Eastern designs; but the more purely Italian initial is adorned with the vine pattern of tendrils and leaves, a style which was revived with good effect in the fifteenth century. In the thirteenth century the initial letter begins to be employed as affording an excellent opportunity of introducing a miniature painting; the large-sized spaces in service books for example, easily admitting the insertion of subjects suitable to the text. Those which are filled with ornaments only, have them highly finished in colours and gold, with figures human and animal, grotesques, and interlaced bands. Simpler and less pretentious letters are plain red or blue, with patterns of geometric design, filled up with hatchings or filigree in white, red, purple, or, in fact, almost any colour, upon a background of contrasted hue.

INKSTAND
11,850, f. 61 *b*
Harl. 4431, f. 3
See JOHN, SAINT, EVANGELIST.

INKHORN and penner
Harl. 3011, f. 69 *b*
11,696, f. 8
15,434, f. 79
20,698, f. 70
Harl. 2681, f. 1
Harl. 4425, f. 7
Harl. 4431, f. 3
Harl. 4917, f. 4
14 E iv, f. 10
16 F v, f. 114

INN, with signboard
22,494, f. 42

INNKEEPER, with keys, bread, and drink
15,685, f. 32 *b*

INNOCENTS, Holy,
Massacre of
Nero C iv, f. 14
17,868, f. 20 *b*
21,114, f. 46 *b*
28,784 A, f. 60 *b*
‡28,784 B, f. 4 *b*
Calig. A vii, f. 9
Ar. 157, ff. 5, 43 *b*

INNOCENTS, (*continued.*)
Harl. 2930, f. 46 *b*
1 D x, f. 7
2 B iii, f. 13 *b*
‡17,687, f. 6
24,681, f. 62
Ar. 83, f. 125 *b*
Harl. 2449, f. 54 *b*
Harl. 2979, f. 57
Harl. 3978, f. 24
19 B xvii, f. 30 *b*
19 C i, f. 161
11,865, f. 40
11,866, f. 167 *b*
15,077, f. 98
15,265, f. 48 *b*
15,525, f. 30
15,813, f. 27
15,815, f. 11 *b*
16,968, f. 21
17,026, f. 130
‡17,280, f. 203 *b*
17,943, f. 51
18,192, f. 215
18,213, f. 45
18,751, f. 95
18,851, f. 312
‡18,852, f. 260 *b*
19,416, f. 71 *b*
19,962, f. 85
20,729, f. 39 *b*
22,590, f. 121
24,075, f. 34
25,695, f. 114
25,697, f. 37 *b*
27,697, f. 64 *b*
29,735, f. 24
Ar. 341, f. 55
Eg. 1070, f. 83
Eg. 1147, f. 113
Eg. 2045, f. 106
Harl. 2846, f. 95
Harl. 2853, f. 89 *b*
Harl. 2884, f. 84 *b*
Harl. 2921, f. 51 *b*
Harl. 2933, f. 87
Harl. 2936, f. 47
Harl. 2969, f. 73 *b*
Harl. 2989, f. 66

INNOCENTS, (*continued.*)
Harl. 4836, f. 12 *b*
‡Slo. 2321, f. 61 *b*
Slo. 2605, f. 42
Slo. 2916, f. 67 *b*
Kings 6, f. 73 *b*
Kings 9, f. 111 *b*

INNOCENT, Pope
Faust. B vii, f. 59

INQUISITION, officers of the
Harl. 4375, f. 140

INSECTS (generally in borders)
‡28,841
‡25,695
‡Burn. 97
‡Eg. 1147
Harl. 2536
Harl. 4372, 4373
Harl. 4425
‡16 F ii
16 F iv, ff. 3, 38 *b*
16 G iv
17 F v, f. 3
‡19 E ii
‡19 E iii
20 C iii, f. 15
See ANIMALS.

INSTRUMENTS, mathematical, instruction in the use of
Burn. 275, f. 293

Surgical
‡Slo. 1977

IRELAND, illustrations relating to
13 B viii

IRENE, Empress, coronation of
16 G v, f. 121

ISAAC, scenes from life of
15,268, ff. 30 *b*, 37 *b*

ISAAC, (*continued.*)
Head of
7 D ii, f. 3
Taking wood for sacrifice
19,962, f. 40
Sacrifice of
24,199, f. 2
‡Burn. 3, f. 10 *b*
Harl. 5102, f. 68
Harl. 4381, f. 22
‡15,248, f. 27 *b*
16,998, f. 52
17,524, f. 157 *b*
19,962, f. 40 *b*
Eg. 2076, f. 3 *b*
Harl. 2835, f. 145
Slo. 2419, f. 65 *b*
Blessing Jacob
Harl. 4381, f. 26 *b*

ISABEL, Queen of Charles VI. of France, death of
20 C ix, f. 95

ISABELLA, Queen of Richard II.
Harl. 4380, ff. 89, etc.
Meeting of, with Richard II.
14 D vi, f. 68 *b*

ISACIUS AND MASSAGER
Harl. 1766, f. 239

ISAIAH, Prophet
Harl. 2803
19 C i, f. 93 *b*
‡15 D iii, f. 321
Martyrdom of
Ar. 157, f. 116
Harl. 4382, f. 40 *b*
‡17 E vii, f. 300 *b*

ISHBOSHETH, death of
Harl. 4381, f. 131 *b*

ISLAND, pond in an
‡15 E iv, f. 145

ISRAELITES before Pharaoh
‡15 D iii. f. 40
Making bricks under the taskmasters
‡15,248, f. 33
Leaving Egypt
17,280, f. 211
19 D ii, f. 43 *b*
In wilderness
Harl. 5763, f. 20
Gathering manna
Harl. 2835, f. 145
Crossing Jordan
Harl. 4381, f. 100
1 E ix, f. 50

ITALY, views in
‡16 G viii

IVO, Saint
19,962, f. 172
Eg. 1070, f. 92 *b*
Harl. 5049, f. 116

J.

JACKDAW and RING, tale of
10 E iv, ff. 29, etc.

JACOB, scenes in life of
15,268, ff. 59, 65 *b*, 67
Head of
7 D ii, f. 3
Births of Jacob and Esau
17 E vii, f. 14 *b*
With his father
15,268, f. 37 *b*
With his mother
19 D ii, f. 28
Dream of
17 E vii, f. 27
Claud. B iv, f. 44 *b*
Nero C iv, f. 5

JACOB, (*continued.*)
Kings 5, f. 31
17 E vii, f. 27
19 D ii, f. 28 *b*
22,494, f. 26
Eg. 2076, f. 4 *b*
Harl. 2967, f. 249
‡15 D iii, f. 17
With Laban's cattle
Harl. 4381, f. 19 *b*
Wrestling with angel
Nero C iv, f. 5
1 D x, f. 74 *b*
Eg. 1066, f. 62 *b*
Harl. 4381, f. 30 *b*
24,678, f. 10
Before Pharaoh
Harl. 4381, f. 37 *b*

JADAN
Harl. 1766, ff. 107, 108

JAMES, Saint, the great
20 D vi, f. 29
17,006, f. 167
23,145, f. 32
Harl. 2449, f. 202
Harl. 2897, f. 338 *b*
19 B xvii, f. 176 *b*
4836, ff. 180 *b*, 5
11,865, f. 89
11,866, f. 161
14,803, f. 102 *b*
15,525, f. 109
15,815, f. 46 *b*
17,026, f. 72
17,280, f. 344
17,353, f. 131 *b*
17,525, f. 170
‡17,943, f. 133 *b*
18,192, f. 208 *b*
18,851, f. 412 *b*
‡18,852, f. 411 *b*
18,854, f. 140 *b*
19,962, f. 162 *b*
20,859, f. 82
22,590, f. 239 *b*
22,720, f. 52

JAMES, (*continued.*)
‡24,153, f. 113 *b*
27,697, f. 197
29,433, f. 200
Eg. 859, f. 37
Eg. 1068, f. 84
Eg. 1070, f. 96
Eg. 1147, f. 212 *b*
Harl. 2876, f. 87
Harl. 2936, f. 106 *b*
Kings 6, f. 144
Kings 7, f. 92
2 A xviii, f. 9 *b*
Slo. 2418, f. 133 *b*
Slo. 2605, f. 100
Slo. 2916, f. 118
Preaching
Harl. 2897, f. 179 *b*
Translation of his relics
20 D vi, f. 22

JAMES, Saint, the Less
17,006, f. 152
Harl. 4382, f. 249
19 B xvii, f. 122 *b*
11,866, f. 163 *b*
18,851, f. 367
29,433, f. 197 *b*
Eg. 859, f. 39
Eg. 1070, f. 91 *b*
‡Harl. 2897, f. 285 *b*
‡15 D iii, f. 520 *b*
Installed as Bishop of Jerusalem
16,907, f. 106 *b*
Martyrdom
20 D vi, f. 49
30,038, f. 461

JANUA (Johannes de) discoursing
25,722, f. 1

JANUS
15,268, f. 242
Harl. 4940, f. 48 *b*
Head of
20,916, f. 2

JASON, scenes from life of
Harl. 1766, f. 31

JAY, or bird, in border
Harl. 6199, f. 7

JEREMIAH, Prophet
Harl. 2803
17 E vii, ff. 318 *b*, 337
15,248, ff. 163, 174
‡15 D iii, ff. 340 *b*, 361 *b*
Lamenting over Jerusalem
Harl. 4382, f. 82 *b*
19 D ii, f. 357 *b*
Stoning of
Harl. 4382, f. 61

JEROBOAM
Harl. 1766, ff. 107, 109

JEROME, Saint
Harl. 2820, f. 14 *b*
Harl. 2803, f. 1 *b*
Harl. 2804, f. 1 *b*
20 D vi, f. 167 *b* (with lion)
18,720, f. 2
Harl. 2897, f. 404 *b*
Harl. 4381, f. 4
19 B xvii, f. 273 *b*
11,866, f. 174
‡15,281, f. 3 *b*
15,815, f. 58 *b*
16,998, f. 68
17,280, f. 355
18,197
18,851, f. 467 *b*
22,557, f. 30 (with lion)
27,697, f. 197
27,948, f. 150 *b*
29,433, f. 208 *b*
‡13,005, f. 1
Ar. 203, f. 76
Ar. 318, f. 140 *b*
Ar. 341, f. 144
Harl. 1892, f. 21
Harl. 2846, f. 201 *b*
Harl. 2853, f. 180 *b*
Harl. 2887, f. 113

JEROME, (*continued.*)
Harl. 2915, f. 126 *b*
‡Harl. 2919, f. 144
Harl. 2948, f. 174
Harl. 2952, f. 102 *b* (grisaille)
Harl. 2982, f. 97
Harl. 2985, f. 146 *b*
Harl. 3000, f. 143 *b*
Kings 7, f. 97
Kings 9, f. 238 *b*
1 E ix, ff. 50, 63 *b*, 94 *b*, 107, 109 *b*, 126 *b*, 129, 132 *b*, 136, 158, 164 *b*, 165 *b*, 181, 231 *b*, 227, 229 (as Cardinal)
‡17 F vi, ff. 1, 81, 126
‡17 F vii, ff. 1, 129
Slo. 2321, f. 33 *b*
Slo. 2468, f. 205
Slo. 2471, f. 167 *b*
Slo. 2565, f. 139 *b*
Slo. 2633, f. 151 *b*
Penance of
‡17,012, f. 180 *b*
‡18,852, f. 328 *b*
‡f. 109 *b*
Legend of the lion
15,114, f. 90 *b*
Presenting his translation of the Bible to Pope Damasus
Harl. 2908, f. 8
Blowing organ played by Saint Gregory, while Saints Augustine and Ambrose sing
7 B viii, f. 3 *b*

JERUSALEM, view of
Aug. A v, f. 469 *b*
Jul. E iv, ff. 208 *b*, 209 *b*
1 E ix, f. 112 *b*
‡17 F v,
14,819
Map of, with vicinity
Eg. 1500, f. 49
Fall of
20 A v, f. 21
Temple of
Nero D ii, f. 19 *b*

JERUSALEM, (*continued.*)
Building temple of
Harl. 4382, f. 1
Church of Holy Sepulchre
‡Eg. 1070, f. 5
Patriarch of
Jul. E iv, f. 208 *b*

JESSE, tree or "root" of
Ar. 44, f. 2 *b*
Nero C iv, f. 9
Lans. 383, f. 15
21,114, f. 8 *b*

JESSE, (*continued.*)
21,926, f. 25 *b*
2 B iii, f. 8 *b*
22,279, f. 9
28,784 B, f. 8
Harl. 3240, f. 7 *b*
Harl. 4381, f. 177
15,525, f. 15
18,851, f. 354
‡18,852, f. 192
Harl. 1892, f. 31 *b*
2 A xviii, f. 96
15 D iii, ff. 170, 432
Slo. 2419, f. 21 *b*

JESUS CHRIST. — When one considers that mediæval art is essentially Christian art, it is not difficult to understand why this heading should be more important and should contain more pictures by far than any other in this book. This fact tends considerably to contradict a very common charge against those who held the faith of the mediæval West, for it will here be seen that the Founder of Christianity, whether represented as the Deity in human form, or as the "Man Christ Jesus," occupied in the minds of mediæval artists a position accorded to no other being. The subject, which includes many minor headings, seems to fall naturally into two great divisions—the *Historical*, which consists of pictures relating to the earthly life of the Saviour, as told by the Evangelists, with the addition of a few legends which, though "grounded upon no warranty of Scripture," are so far not "repugnant to the Word of God" as to form part of a regular series with the Gospel narrative; and the *Mystical*, in which are found pictures which record no actual event, but wherein some doctrine of the Church or some phase of the character of the Redeemer is symbolically illustrated by His position, dress or surroundings. Space will not admit of any dissertation on the origin of the conventional modes of treatment, even if any real conclusion had been arrived at thereon, but in this subject, above all others, possibly no doubt from some sort of reverent scruple against originality, a very large amount of conventionality has held its ground, even to the present day, though sorely shaken by the earthquake of the "renaissance." The traditional face of Our Lord, with its grave, sad eyes, its short forked beard, its gentle expression, and its flowing hair, backed by the "nimbus cruciger," is so well known to us that there are few Christians who do not in their hearts imagine that such were indeed the actual features of the Son of Mary, and this Face, with very little variation, is to be found in pictures of Christ of all dates, from the mosaics of San Clemente to Holman Hunt's "Shadow of the Cross," so that any

description is needless. The *Historical* series of pictures have been here arranged in chronological order, and may be described as forming three classes, referring respectively to the CHILDHOOD, MINISTRY, and PASSION. These we will take in detail, giving a short notice of each.

I. THE CHILDHOOD.—This division begins with the Nativity. In the early representations of this subject the "lonely cattle shed" is slightly indicated by an architectural border, with sometimes a background of arches, through which appear the heads of an ox and an ass, overhanging the Babe lying in a manger. The Virgin Mother is placed near her Son in some form of bed, while occasionally SAINT JOSEPH, an old man holding a hooked staff, stands near. In the late fourteenth and the fifteenth centuries, an important difference appears: for the Blessed Virgin, in accordance with a tradition which held her of all the daughters of Eve to have been the one exception to the curse laid upon the mother of the human race (Gen. iii. 16), no longer is seen on a bed, but kneels in worship of her newborn Son. Angels also are introduced, and the details of the stable or cave and its surroundings are often well worked out. The Annunciation to the Shepherds follows this in order. There is not much variety to be found, except as to the details of pastoral life introduced, and most of the pictures are of late date. The shepherds are shown "abiding in the field, keeping watch over their flocks by night," sometimes playing on bagpipes, hautboys, and other rustic instruments, and in the sky above is the angel holding a scroll with the first words of the hymn with which the Church to this day announces the Eucharistic advent of the Babe of Bethlehem, "Glory to God in the Highest, and on earth peace to men of good will."[1] Of the next subject, the Adoration of the Shepherds, there are few instances, and these chiefly late ones, so that there cannot be said to be any conventional type. The Circumcision is generally shown as taking place in the Temple, the High Priest, vested as a bishop, performing the office of "Mohel." These pictures are late, and it is probable that the subject was not a favourite one. The Adoration of the Magi, affording scope for a good deal of magnificence, is a very common subject. The wise men are almost always shown as kings, and in many of the later pictures one of them is represented as a negro or Moor. The Flight into Egypt generally contains three figures, the Mother and Babe, mounted on an ass, and Saint Joseph walking by their side. This subject allows the introduction of landscapes, trees, etc. (often of great beauty) and the development of that part of miniature painting may almost be traced out from these pictures. In some of these miniatures legendary events are recorded, such as the fall of the

[1] This (Vulgate) reading is given in the pictures; and Codices A.B.D. and ℵ agree with it, and not with the A.V.

idols of Egypt on the entry of our Lord into the land, or the miracle of the corn which grew up in a single night and baffled the pursuers. The Presentation in the Temple very much resembles the Circumcision in surroundings, and seldom possesses any peculiar features, except of glaring anachronism, such as the introduction of an altar *crucifix* or a frontal with *crosses!* The series of the Childhood is closed by the Finding in the Temple, a not very common subject, with no features of any note.

II. The Ministry.—Many of the subjects in this class are merely literal representations of scenes, and contain nothing of value in the history of art, though often of considerable beauty. There are, however, four sets of pictures of that part of our Lord's life which are of frequent occurrence, viz., the Baptism, Temptation, Miracle of Cana, and Raising of Lazarus. In early pictures of the Baptism, the figure of Christ, wholly or partially undraped, is placed in the Jordan (represented by wavy lines with fish among them), while Saint John Baptist pours water from hand or shell upon Him, and a dove settles on His head. This rendering, literally representing the Gospel story, continues into late times, with gradual improvements in the river and surrounding scenery, and the introduction in many cases of other figures. The Temptation affords scope for great variety in the way of Devils, in the delineation of which much ingenuity is shown. The scene generally represented is that of the first temptation, "If thou be the Son of God command that these stones be made bread," and the devil is generally pointing to the stones or holding them in his hands. The Miracle of Cana generally contains the whole story in one picture: showing in one part the Blessed Virgin telling her Son of the want of wine, and His answer, "What is it to me and to thee;" in another the servants filling the six waterpots; in another the guests at table partaking of the "good wine." In many of these the wedding feast of the period of the Manuscript is well pourtrayed. The Raising of Lazarus frequently accompanies the Office of the Dead in Service Books. Here the tomb is generally a stone structure of the sort known commonly as "altar-tombs," with a large stone slab for lid, which is sometimes being lifted off with crow-bars and levers. The Saviour stands in an attitude of command, and the figure of Lazarus, "bound hand and foot with grave clothes," emerges from the tomb, while the bystanders often show their anticipation of the effects of the four days of death, by holding their noses, a curious instance of the extreme of literalism.

III. The Passion.—In this class are included those very numerous representations of the events which occurred from Palm Sunday to Ascension Day in the last year of our Lord's earthly life, the principal part of these being the events of the Holy Week. They generally form a regular series, beginning

with the Entry into Jerusalem. The majority of these subjects are too well known to need description, and no real difference of any importance beyond the natural development of artistic excellence as displayed in grouping, buildings, and landscapes, is noticeable between the earliest and latest pictures. The series traces in great detail the progress of the events immediately preceding and following the Crucifixion; the various scenes of the Last Supper, Agony, Betrayal, Trial, Mocking, Scourging, Descent from the Cross, and Entombment being of frequent occurrence; the details of each picture generally following minutely the Gospel narrative, and such points of importance as are not mentioned therein (*e.g.*, the *pillar* of the scourging, or the linen girdle) follow well known and almost invariable traditions of art. It will be seen that any variations from ordinary usage have been noted as they occur. But the subject of which the instances are the most numerous of all is that of the crowning event of the Passion, the Crucifixion. We shall not attempt a full discussion of the various treatments of this subject, for it would need a book to itself, and should such a book be at any time attempted, we may hope that the author will find our list of some use to him. The subject has two distinct forms, the *devotional*, in which the crucified Saviour is accompanied only by His mother and Saint John; and the *historical*, wherein the two thieves, the soldiers, priests, and others, are introduced. In the first of these the moment chosen for representation is when "He bowed His head and gave up the ghost." In the second various times are chosen, often the same as in the *devotional* rendering, but often also the piercing of the side or the offering of the sponge. The most prominent distinguishing point between pictures of various dates and countries is the manner in which the sacred feet are nailed. In almost all pictures before the year 1300, and in all of Greek origin, two nails are used, but in most of the later pictures the two feet are pierced by one nail. There seems, however, to be no absolute rule found, except in the case of Greek pictures, for in many quite late pictures, such as those of Vandyke and Velasquez, two nails only are used. This use is not uncommon in German art even to the present day. There is in the possession of one of the authors of this work a crucifix, beautifully carved in the present year by Joseph Meyer (the "Christus" of the celebrated Oberammergau Passion Play in 1870), in which the feet are nailed apart; and the sculptor defended this as a German art tradition. The legendary events occurring in this series are, the Harrowing of Hell (if an event founded on a clause of the Apostles' Creed may be called legendary), in which Christ is shown trampling on the Devil and liberating the spirits of the departed from Hades, the mouth of which is very literally given as the mouth of a huge beast with

formidable teeth; broken or falling doors are not unfrequently introduced into this scene; the meeting with Saint Veronica, who received the impress of His face on her handkerchief (said to be still preserved at Rome), and the meeting with His Mother after the Resurrection (on which occasion the Antiphon of the Blessed Virgin, "Regina Cœli, lætare," still sung at Compline in Eastertide, is said to have been sung by angels). There are many pictures of the Resurrection, but very few of these are of a satisfactory nature, so that it would seem that an event which was seen by no one, and of which any description is in a very marked way absent from the Gospels, as well as from tradition, could never be successfully represented in art.

The subjects included among *Mystical Representations* in Part II. are not many in number. Some of these speak for themselves, but the two largest headings require a few words. The first of these we have called "In Glory," or "Blessing." This is the form of representation sometimes known as a "Majesty." In it Christ is shown enthroned, sometimes holding an orb, and occasionally with a rainbow round His throne, and in many cases with the hand raised in the position used by a bishop in giving the benediction, *i.e.*, with the third and fourth fingers closed. These pictures extend over a considerable period as to date, and seldom differ very much in treatment. The other heading is one for which we have adopted the title suggested by Mrs. Jameson in her well known "Life of Our Lord," the "Eucharistic Ecce Homo," the constant association of this picture with prayers, etc., relating to the Blessed Sacrament being sufficient proof of the appropriateness of the name. Here the dead body of Christ is shown standing erect in a tomb with blood streaming from His wounds, while nails, cross, scourges, and other emblems of the Passion are disposed about the background. The subject appears to be of the same realistic type, both in treatment and conception, as the modern pictorial developments of the cultus of the Sacred Heart.

We might easily fill up many pages with discussions or description of pictures under the heading of JESUS CHRIST, and many theories might be worked out, but this would be beyond the scope of our work, for we do not profess to do more than give materials to others for such a purpose; and in concluding our notice of this important class of pictures we would refer our readers for further information to the excellent work mentioned.

I. HISTORICAL and Legendary.

GENEALOGY of, with portraits of ancestors, etc.
19 C i, f. 95

SERIES OF LIFE OF
Ar. 246
‡6 E vi, ff. 7 *b*, 14
‡Slo. 1977
‡14,819
29,434
Harl. 3240, f. 38 *b*
19 C i, f. 159 *b*
24,189
‡20 B iv
‡Harl. 3571 (legendary and scriptural)

JESUS CHRIST, (*continued.*)

NATIVITY.

Harl. 1810, f. 26
‡Eg. 1139, f. 2
Harl. 2908, f. 16
Harl. 2821, f. 68
Eg. 608, f. 60
17,738, f. 168
Eg. 809, f. 1 *b*
Nero C ii, f. 10
17,868, f. 16 *b*
24,683, f. 10 *b*
28,784 A, f. 33 *b*
‡28,784 B, ff. 2, 2 *b*, 8
Ar. 157, ff. 3 *b*, 82
Harl. 928, f. 3 *b*
Harl. 2930, f. 10 *b*
Lans. 420, f. 7 *b*
1 D x, f. 1 *b*
2 B iii, f. 10 *b*
2 B vi, f. 8
Calig. A vii, f. 7
11,843, f. 3 *b*
‡16,975, f. 17
17,444, f. 102
‡17,687 A
21,973, f. 15
22,279, f. 14 (child holding a bird)
22,280, f. 9 *b*
25,145, f. 82 *b*
24,681, f. 16 *b*
28,681, f. 4
29,253, ff. 309 *b*, 392 *b*
29,962, f. 3
Ar. 83, f. 125
Eg. 1066, f. 35 *b*
Harl. 3240, f. 11 *b* (with O. T. type)
Harl. 4381, ff. 4, 159
Harl. 4996, f. 11 (with O. T. types)
Kings 5, f. 2 (with O. T. types)
17 E vii, f. 398
19 B xvii, f. 22
Harl. 4836, ff. 12 *b*, 67
6797, f. 244
11,865, f. 30
11,866, f. 42
14,803, f. 36 *b*
15,265, f. 21 *b*
15,525, f. 24
15,677, f. 24 *b*
15,702, f. 95
15,711, f. 188 *b*
15,813, ff. 21 *b*, 24
16,968, f. 17 *b*
‡16,997, f. 57 (seraphim descending)
16,998, f. 10 *b*
‡17,026, f. 107
17,280, f. 183 *b*
‡17,466, f. 34
17,742, f. 26
17,943, f. 31
‡18,192, f. 52
18,193, f. 20 *b*
‡18,197 C
18,213, f. 34 (St. Joseph cooking)
18,751, f. 71
‡18,851, f. 29
‡18,852, f. 133 *b*
18,853, f. 38 *b*
‡18,854, f. 52
19,416, f. 59 *b*
19,417, f. 16
19,738, f. 53
19,897, f. 22
19,917, f. 13
19,962, ff. 114, 117 *b*
20,694, f. 45 *b*
20,729, f. 34 *b*
21,909, f. 39
22,494, f. 27
22,590, f. 101
22,720, f. 14
22,751 (on cover)
‡24,075, f. 34
24,153, f. 94
24,681, f. 44
‡25,693, ff. 6, 8
25,697, f. 30
25,710, f. 26
25,885, f. 3
27,697, f. 49
27,698, f. 8
28,271, f. 24 *b*
28,785, f. 59 *b*
28,962, f. 337 *b*
29,433, f. 56
29,704, f. 3
‡29,735, f. 20
30,059, f. 62
Ar. 341, f. 45
Burn. 252, ff. 67, 121
‡Aug. A v, f. 309
Eg. 940, f. 9
‡Eg. 1068, f. 28
Eg. 1070, ff. 24 *b*, 82
Eg. 2019, f. 68
Harl. 1892, f. 8 *b*
Harl. 2846, f. 77
Harl. 2853, f. 68 *b*
Harl. 2855, f. 74
Harl. 2863, f. 44
Harl. 2865, f. 23
Harl. 2876, f. 32 *b*
Harl. 2877, f. 46 *b*
Harl. 2884, f. 60 *b*
Harl. 2887, ff. 28 *b*, 55 *b*
Harl. 2891, f. 33
Harl. 2900, f. 71
Harl. 2915, f. 28
Harl. 2916, f. 48 *b*
Harl. 2917, f. 47 *b*
Harl. 2918, f. 58 *b*
Harl. 2922, f. 43
Harl. 2923, f. 60
Harl. 2924, f. 68 *b*
Harl. 2933, f. 72
Harl. 2934, f. 46
Harl. 2935, f. 50
Harl. 2941, f. 10
Harl. 2950, f. 67
Harl. 2952, f. 142 *b*
Harl. 2955, f. 34 *b*
Harl. 2959, f. 39
‡Harl. 2969, f. 60
Harl. 2971, f. 56
Harl. 2974, f. 50
Harl. 2975, f. 9 *b*
Harl. 2989, f. 49

JESUS CHRIST, (*continued.*)
Harl. 2998, f. 32
Harl. 5049, f. 39
Harl. 5328, f. 46 *b*
Harl. 5370, f. 68
Harl. 5762, f. 57
Harl. 7026, f. 6
Kings 6, f. 57 *b*
Kings 7, f. 31
Kings 8, f. 22
Kings 9, f. 93 *b*
1 B x, f. 33
1 E ix, f. 254 *b*
2 B xii, f. 5 *b*
2 B xiii, f. 6 *b*
2 B xv, ff. 15 *b*, 32 *b*, 39 *b*, 53 *b*
‡16 G iii, f. 33 *b*
19 A xxii, f. 2 *b*
Slo. 961, f. 38 *b*
Slo. 2321, f. 54
Slo. 2418, f. 45
Slo. 2468, f. 51
Slo. 2605, f. 30
Slo. 2732 B, f. 34
Slo. 2916, f. 45 *b*

BIRTH ANNOUNCED TO SHEPHERDS.
Harl. 2908, f. 16
Nero C iv, f. 11
21,926, f. 15
28,784 A, f. 39 *b*
28,784 B, ff. 3 *b*, 6 *b*
Ar. 157, f. 3 *b*
1 D x, f. 1 *b*
2 B iii, f. 11 *b*
2 B vi, f. 8 *b*
Calig. A vii, f. 8 *b*
Lans. 450, f. 7 *b*
17,444, f. 109
22,279, f. 14 *b*
23,145, f. 93 *b*
Ar. 83, f. 125
Eg. 1066, f. 43
11,867, f. 38
15,077, f. 82
‡16,997, f. 63
17,026, f. 111
‡17,280, f. 190 *b* (accompanied by vignettes of pastoral amusements)
18,213, f. 40
18,751, f. 86 *b*
19,416, f. 55
25,695, f. 87
27,697, f. 52 *b*
Eg. 1070, f. 32 *b*
‡Eg. 2045. f, 89
29,433, f. 62
Harl. 2921, f. 41 *b*
Harl. 2934, f. 52
20,694, ff. 45 *b*, 51
2 B xv, ff. 36 *b*, 53 *b*
4836, f. 74
Harl. 2935, f. 57
Harl. 2865, f. 25 *b*
Harl. 5762, f. 62
Harl. 5370, f. 79
Harl. 5328, f. 52
Slo. 2732 B, f. 38 *b*
19,962, f. 58 *b*
Slo. 2916, f. 49 *b*
Kings 8, f. 26 *b*
22,590, f. 106
17,466, f. 34
17,943, f. 34 *b*
‡28,785, f. 67
16,968, f. 19
Harl. 2952, f. 146 *b* (grisaille)
Ar. 341, f. 49
Slo. 2321, f. 56 *b*
19,738, f. 59 (grisaille)
Harl. 3000, f. 65
Harl. 2884, f. 66 *b*
Harl. 2876, f. 32 *b*
Harl. 5781, f. 67
‡Eg. 2019, f. 75
Harl. 2999, f. 43
‡Harl. 2877, f. 52 *b*
21,909, f. 43 *b*
Harl. 2924, f. 74
11,866, f. 46
Kings 7, f. 34
24,698, f. 9
18,853, f. 39 *b*
‡Harl. 2936, f. 39
Harl. 2950, f. 78
Harl. 2915, f. 31
Slo. 961, f. 44 *b*
‡Eg. 1068, f. 31
18,854, f. 57
Harl. 2974, f. 60
Slo. 2468, f. 57 *b*
Harl. 2989, f. 55
Burn. 352, f. 89
Harl. 2948, f. 73
Slo. 2605, f. 33
‡Harl. 2969, f. 64
‡11,865, f. 32 *b*
Harl. 2853, f. 74 *b*
Harl. 2917, f. 51 *b*
Harl. 2998, f. 35 *b*
Harl. 2846, f. 83
Harl. 2900, f. 76 *b*
Harl. 2971, f. 60
Harl. 2999, f. 43
17,353, f. 64 *b*
Harl. 2923, f. 66
24,075, ff. 34, 303
Harl. 2916, f. 54 *b*
Harl. 2933, f. 76
Harl. 5049, f. 42
14,803, f. 39 *b*
Harl. 2918, f. 60 *b*
Kings 9, f. 99 *b*
‡25,693, f. 9
Slo. 2605, f. 33
Slo. 2418, f. 50 *b*
Kings 6, f. 62 *b*
25,710, f. 28 *b*
15,813, f. 21 *b*
‡18,852, f. 240 *b*
30,014, f. 51
30,059, f. 67

ADORATION BY THE SHEPHERDS.
15,677, f. 76 *b*
17,280, f. 191
‡25,693, f. 10
25,695, f. 78
30,014, f. 51
Eg. 2045, f. 82

JESUS CHRIST, (*continued.*)
‡Harl. 2936, f. 36
19 A xxii, f. 2 *b*

CIRCUMCISION.
17,006, f. 17
‡29,902, f. 6
Ar. 83, f. 125
19 B xvii, f. 36 *b*
4856, f. 1
11,865, f. 1
15,216, f. 93
Harl. 2955, f. 40
15,525, f. 26
15,815, f. 12 *b*
17,026, f. 115
18,851, f. 37
19,416, f. 65
20,729, f. 35 *b*
22,494, f. 36
‡25,693, f. 11
30,038, f. 117

ADORATION OF THE MAGI.
Nero C iv, f. 12
‡Eg. 1139, f. 2 *b*
17,868, f. 17
22,494, f. 32
21,926, f. 15
24,683, f. 11 *b*
28,784 A, f. 44 *b*
28,784 B, ff. 4, 5, 6
Ar. 157, f. 4
Calig. A vii, f. 11
Harl. 928, f. 5 *b*
Harl. 2930, f. 11 *b*
Lans. 420, f. 8 *b*
1 D x, f. 2
2 B iii, f. 12 *b*
2 B vi, f. 8 *b*
Ar. 83, f. 125
Eg. 1066, f. 51 *b*
17,444, f. 114 *b*
‡17,006, f. 18 *b*
Harl. 2891, f. 36
Harl. 2979, f. 57
‡16,975, f. 18
22,279, f. 15 *b* (star, with child in it)
Kings 5, f. 3 (with O. T. types)
Harl. 4996, ff. 11, 45 (with O. T. types)
Harl. 3240, f. 12 *b* (with O. T. types)
11,843, f. 3 *b*
21,973, f. 22
19 B xvii, f. 40
19 C i, f. 160
4867, f. 45 *b*
15,077, f. 87 *b*
16,997, f. 68
18,751, f. 82
25,695, f. 94
27,697, f. 56 *b*
Eg. 1070, ff. 34 *b*, 83 *b*
Eg. 1147, f. 94
Harl. 2950, f. 87
Harl. 2915, f. 33
15,216, f. 73 *b*
18,213, f. 37
‡Eg. 2045, f. 95
‡17,026, f. 119
19,416, f. 62 *b*
17,280, f. 197 *b*
Harl. 3978, f. 15 *b* (B. V. M. crowned)
‡29,433, f. 67
Harl. 2921, f. 48 *b*
Harl. 2934, f. 57
20,694, f. 55 *b*
‡18,851, f. 41
15,525, f. 28
4836, ff. 1, 80
Harl. 2935, f. 62
Harl. 2865, f. 27 *b*
Harl. 5762, f. 68
Harl. 5370, f. 87 *b*
Harl. 5328, f. 55 *b*
Slo. 2732 B, f. 42
19,962, f. 105 *b*
Slo. 2916, f. 53 *b*
Kings 8, f. 31 *b*
22,590, f. 111
27,698, f. 10
18,853, f. 46 *b*
Harl. 7026, f. 7 *b*
‡Eg. 2125, f. 182 *b*
28,271, f. 29 *b*
Harl. 2916, f. 59
Harl. 2933, f. 79 *b*
Harl. 5049, f. 45
14,803, f. 42 *b*
15,814, f. 24 *b*
25,697, f. 48 *b*
Harl. 2918, f. 64
18,193, f. 41 *b*
27,913, f. 11
15,525, f. 28
20,729, f. 36 *b*
Kings 9, f. 103 *b*
‡25,693, f. 12
Slo. 2615, f. 36
Slo. 3418, f. 56
16,968, f. 20
Harl. 2952, f. 150 (gris.)
Harl. 2855, f. 90
Ar. 341, f. 53
Ar. 302, f. 177 *b*
Slo. 2321, f. 58 *b*
19,738, f. 64 (gris.)
Harl. 3000, f. 68
Harl. 2884, f. 78 *b*
25,885, f. 3
Harl. 2853, f. 79 *b*
Harl. 2917, f. 56
Harl. 2998, f. 38
Harl. 2846, f. 87
‡Harl. 2900, f. 81 *b*
‡18,192, f. 59
Harl. 2971, f. 65
Harl. 2999, f. 46
17,353, f. 71 *b*
19,917, f. 13
Harl. 2923, f. 70
24,075, f. 43
15,265, f. 34 *b*
17,466, f. 40
17,943, f. 38
25,697, f. 48 *b*
28,785, f. 72 *b*
‡29,735, f. 28 *b*
30,014, f. 56 *b*
Kings 6, f. 66 *b*

JESUS CHRIST, (*continued.*)
25,710, f. 39
15,813, f. 32 *b*
15,711, f. 188 *b*
24,153, f. 92 *b*
‡18,852, f. 247 *b*
30,059, f. 77
30,038, f. 117 *b*
Slo. 961, f. 49
‡Eg. 1068, f. 33 *b*
18,854, f. 62
Harl. 2974, f. 65
Slo. 2468, f. 62 *b*
Harl. 2989, f. 59
Burn. 352, f. 77
Harl. 2948, f. 80
Slo. 2605, f. 36
‡Harl. 2969, f. 67 *b*
11,865, f. 35
‡Harl. 2936, f. 42
23,145, f. 100
‡Eg. 2019, f. 80
Harl. 2955, f. 43 *b*
Harl. 2999, f. 46
Harl. 2863, f. 50
‡Harl. 2877, f. 55 *b*
21,909, f. 47 *b*
Harl. 2924, f. 79 *b*
11,866, f. 48 *b*
Kings 7, f. 37
28,962, f. 338 *b*

PRESENTATION IN THE TEMPLE
‡Eg. 1139, f. 3
Harl. 1810, f. 146 *b*
Nero C iv, f. 15
Lans 381, f. 8
17,868, f. 18 *b*
21,114, f. 9 *b*
21,926, f. 16 *b*
28,784 A, f. 49 *b*
28,784 B, ff. 5, 5 *b*
Ar. 157, f. 4 *b*
Calig. A vii, f. 10 *b*
Harl 928, f. 7 *b*
2 B vi, f. 9
1 D x, f. 2 *b*
Ar. 83, f. 125
Eg. 1066, f. 62 *b*
24,681, f. 53
17,444, f. 119 *b*
‡Harl. 2891, f. 251 *b*
11,843, f. 3 *b*
‡17,864, f. 6
21,973, f. 24 *b*
30,084, f. 261
‡29,704, f. 4
23,145, f. 107
19 B xvii, f. 68
Harl. 4996, ff. 12, 42 (with O. T. type)
Harl. 3240, f. 13 *b* (with O. T. type)
11,867, f. 45
16,997, f. 72 *b*
18,751, f. 90 *b*
25,695, f. 106
27,697, f. 60 (mitred high priest, and altar with candlesticks)
27,698, f. 10 *b*
18,852, f. 50 *b* (high priest vested as archbishop)
30,038, f. 21 *b*
16,968, f. 23
22,720, f. 86
Harl. 2952, f. 153 (gris.)
Ar. 341, f. 61
19,738, f. 68 (gris.)
Harl. 3000, f. 71
Harl. 2884, f. 72 *b*
Harl. 5781, f. 64 *b*
25,885, f. 3
Harl. 2853, f. 84 *b*
Harl. 2917, f. 59 *b*
Harl. 2998, f. 40 *b*
Harl. 2846, f. 91
Harl. 2900, f. 86
18,192, f. 65
Harl. 2971, f. 68 *b*
Harl. 2999, f. 49
Harl. 2923, f. 74
24,075, f. 269 *b*
Harl. 2933, f. 83 *b*
19,897, f. 219 *b*
Harl. 5049, f. 48
14,803, f. 45 *b*
Harl. 2918, f. 67 *b*
15,525, f. 29
20,859, f. 67
20,729, f. 37
Kings 9, f. 107 *b*
‡25,693, f. 13
Slo. 2605, f. 39
Slo. 2418, f. 61
29,433, f. 71 *b*
Harl. 2921, f. 45 *b*
Harl. 2934, f. 61 *b* (priest in Pope's tiara)
20,694, f. 59 *b*
2 B xv, ff. 42 *b*, 54
15,525, f. 29
4836, ff. 2, 86
Harl. 2935, f. 67
Harl. 2865, f. 29 *b*
Harl. 5762, f. 72
Harl. 5370, f. 96
Harl. 5328, f. 59
Slo. 2732 B, f. 45
19,962, f. 103 *b*
Slo. 2916, f. 57 *b*
Kings 8, f. 36 *b*
22,590, f. 116
15,265, f. 39 *b*
17,493, f. 42 *b*
‡28,785, f. 78
Kings 6, f. 70
25,710, f. 41 *b*
15,813, ff. 31, 224
15,711, f. 188 *b*
24,153, f. 96 *b*
‡18,852, f. 253 *b*
‡Eg. 2045, f. 100 *b*
17,026, f. 123
17,280, f. 221 *b*
15,077, f. 93
Harl. 2915, f. 35
18,213, f. 43
Harl. 7026, f. 17
Harl. 2950, f. 96 *b* (altar clothwith crosses)
Eg. 1070, ff. 36 *b*, 87
Eg. 1147, f. 99

JESUS CHRIST, (*continued.*)
Slo. 961, f. 53 *b*
Eg. 1068, f. 36
‡18,854, f. 67
Harl. 2974, f. 70
‡Slo. 2468, f. 67 *b*
Harl. 2989, f, 62 *b*
Burn. 352, f. 83
Slo. 2605, f. 39
Harl. 2969, f. 70 *b*
‡11,865, f. 37 *b*
16,998, f. 15
Harl. 2887, f. 26
‡Harl. 2936, f. 44 *b*
Eg. 2019, f. 85
Harl. 2955, f. 26 *b*
Harl. 2999, f. 49
‡Harl. 2877, f. 59
21,909, f. 51
Harl. 2924, f. 84 *b*
11,866, f. 51
‡17,687, f. c
Kings 7, f. 40
28,962, f. 264

FLIGHT INTO EGYPT
Nero C iv, f. 14
17,868, f. 19
21,114, f. 37 *b*
21,926, f. 16 *b*
Ar. 157, f. 5
Harl. 2930, f. 38
Lans. 420, f. 9, 9 *b*
1 D x, f. 7
17,444, f. 124 *b*
‡17,687, f. 8
22,279, f. 16
24,681, f. 57 *b*
Ar. 83, f. 125
Harl. 2979, f. 54
Harl. 3240, f. 14 *b* (with O. T. type)
Harl. 4996, f. 13 (with O. T. type)
Kings 5, f. 3 (with O. T. type)
4836, f. 92
11,867, f. 48 *b*
15,525, f. 32
15,677, f. 107 *b*
16,997, f. 77
17,280, f. 210 *b*
18,213, f. 49
18,751, f. 95
19,416, f. 67 *b*
27,697, f. 64 *b*
‡29,433, f. 76
30,059, f. 179 *b*
Eg. 1070, f. 38 *b*
Eg. 1147, f. 104
Eg. 2045, f. 106
Harl. 2915, f. 37
Harl. 2921, f. 56 *b*
Harl. 2935, f. 72
Harl. 3571, ff. 27-31
Harl. 5328, f. 62 *b*
Harl. 5370, f. 104 *b*
Harl. 5762, f. 77
2 B iii, f. 14 *b*
2 B xv, f. 45 *b*
Slo. 2732, f. 48
19,962, f. 108
Slo. 2916, f. 61 *b*
Kings 8, f. 42
22,590, f. 129
15,265, f. 44
17,943, f. 45
25,697, f. 30
‡28,785, f. 84
28,784 A, f. 54 *b*
28,784 B, f. 6 *b*
Slo. 961, f. 58
‡Eg. 1068, f. 38 *b*
‡18,854, f. 71 *b*
‡Harl. 2974, f. 76
Slo. 2468, f. 72 *b*
Harl. 2989, f. 66
Harl. 2980, f. 26
‡Eg. 2019, f. 90
Harl. 2999, f. 52
‡Harl. 2863, f. 56
Harl. 2877, f. 62 *b*
Harl. 2884, f. 94 *b*
Harl. 2876, f. 39 *b*
Harl. 2853, f. 98 *b*
Harl. 2917, f. 63
Harl. 2998, f. 44
Harl. 2846, f. 99
Harl. 2900, f. 90 *b*
‡18,192, f. 70 *b*
‡Harl. 2971, f. 72 *b*
‡Harl. 2999, f. 52
Harl. 2923, f. 78
24,075, f. 34
Harl. 2916, f. 63
Harl. 2933, f. 93 *b*
14,803, f. 48 *b*
Harl. 2918, f. 71
15,525, f. 32
20,859, f. 58
20,729, f. 38 *b*
Kings 9, f. 114 *b*
‡25,693, f. 14
‡Slo. 2418, f. 66
Kings 6, f. 73 *b*
25,710, f. 44
15,813, f. 27 (series)
‡18,852, f. 270 *b*
Kings 7, f. 43
27,698, f. 11
18,853, f. 54 *b*
Harl. 7026, f. 7
21,909, f. 55
Harl. 2924, f. 90
11,866, f. 53 *b*
16,968, f. 22
Harl. 2952, f. 156 (gris.)
Eg. 359, f. 28
Ar. 341, f. 58
Slo. 2321, f. 63 *b*
19,738, f. 72 (gris.)
Harl. 3000, f. 77
Kings 5, f. 5 (fall of the idols, O. T. types)

Miracle of the Corn
17,280, f. 110 *b*
20,694, f. 65
25,695, f. 114
Harl. 2934, f. 66 *b* (pursued by horsemen)

RETURN FROM EGYPT
Harl. 7026, f. 7

JESUS CHRIST, (*continued.*)

FINDING IN THE TEMPLE

Nero C iv, f. 15
21,114, f. 9 *b*
Lans. 420, f. 9 *b*
Harl. 4996, f. 42 *b*
15,265, f. 49 *b*
15,525, f. 33
17,280, f. 222 (very young)
‡18,192, f. 76
18,751, f. 90 *b*
20,729, f. 40 *b*
24,153, f. 88 *b*
‡25,693, f. 15
‡25,885, f. 72
30,038, f. 119
Harl. 2876, f. 39 *b*
Harl. 2887, f. 26
2 B xv, f. 54

BAPTISM OF

‡Eg. 1139, f. 3 *b*
Harl. 1810, f. 95
Nero C iv, f. 16
17,868, f. 21
21,926, f. 17
Ar. 157, f. 5 *b*
Cal. A vii, f. 12 *b*
Lans. 420, f. 10
1 D x, f. 7 *b*
‡17,687, f. 6
24,681, f. 90 *b*
30,072, f. 171 *b*
Harl. 2928, f. 16
Harl. 3240, f. 15 *b* (O. T. types)
Harl. 3978, f. 26 *b* (water from vase)
Harl. 4996, f. 14 (O. T. type)
17 E vii, f. 398 *b*
19 D v, f. 191
4836, ff. 65, 178 *b*
11,865, f. 51
15,265, f. 54 *b*
15,525, f. 34
15,677, f. 29
17,280, f. 24 *b*
‡18,852, f. 35 *b*
20,729, f. 51 *b*
22,494, f. 33
‡25,693, f. 17
25,697, f. 55
25,885, f. 104
‡26,667, f. 41 *b*
27,967, f. 52 *b*
28,962, f. 407 *b*
Eg. 2076, f. 1 *b*
Harl. 2441, f. 48
‡Harl. 3999, ff. 6 *b*, 7
Kings 6, f. 86
1 E ix, f. 262 *b*
‡16 G iii, f. 59 *b*
19 A xxii, f. 3
Eg. 940, f. 4

"ECCE AGNUS DEI"

26,667, f. 41 *b*
30,038, f. 11
‡Harl. 2969, f. 136

TEMPTATION IN WILDERNESS

‡Eg. 1139, f. 4
Tib. C vi, f. 10 *b*
‡Nero C iv, f. 18
18,144, f. 44 *b*
21,114, f. 47
Ar. 157, ff. 5 *b*, 6, 52
Harl. 2930, f. 47
Lans. 420, f. 10
2 B iii, f. 37
28,784 B, f. 7 *b*
Harl. 3240, f. 16 *b* (O. T. type)
17 E vii, f. 399
15,525, f. 35
18,851, f. 71 (devil as a monk)
20,729, f. 52 *b*
‡25,693, f. 18 (devil as a monk)
25,697, f. 66
27,697, f. 59 *b*

MIRACLE OF CANA

Nero C iv, f. 17
Ar. 157, f. 6 *b*
Lans. 420, f. 9 *b*
1 D x, f. 7 *b*
Ar. 83, f. 125 *b*
15,265, f. 63
15,525, f. 36
20,729, f. 53 *b*
‡25,693, f. 19
27,697, f. 49
30,038, f. 120 *b*
1 E ix, f. 276

WOMAN OF SAMARIA

15,525, f. 37
20,729, f. 55 *b*
25,886, f. 2

PREACHING AT NAZARETH

‡25,886, f. 18
‡16 G iii, f. 85

EXPULSION FROM NAZARETH

16 G iii, f. 85

HEALING AT BETHESDA

25,886, f. 78
16 G iii, f. 86

CALL OF THE APOSTLES

25,885, f. 140
29,704, f. 9

RAISING THE WIDOW'S SON

27,913, f. 48

ANOINTING BY Saint MARY MAGDALENE

See MARY MAGDALENE, Saint

HEALING THE SYROPHŒNICIAN'S DAUGHTER

‡18,851, f. 77
25,886, f. 127 *b*

MIRACLE OF LOAVES AND FISHES

25,886, f. 2
‡16 G iii, f. 85

JESUS CHRIST, (*continued.*)

TRANSFIGURATION
‡Eg. 1139, f. 4 *b*
Harl. 1810, f. 61
17,738, f. 4
Ar. 157, f. 7 *b*
1 D x, f. 3
29,902, f. 2
15,815, f. 50 *b*
18,851, f. 427
‡18,852, f. 39 *b*
25,697, f. 82
‡29,735, f. 144
Harl. 2876, f. 98 *b*
2 B xiii, f. 29 *b*

WOMAN TAKEN IN ADULTERY
15,525, f. 44
‡18,851, f. 80
Harl. 2943, f. 127 *b*
16 G iii, f. 113

WALKING ON THE SEA
‡25,886, f. 40 *b*
29,704, f. 5
Ar. 157, f. 7 *b*

HEALING THE WOMAN WITH THE ISSUE
25,885, f. 226 *b*

HEALING JAIRUS' DAUGHTER
25,885, f. 226 *b*
25,886, f. 2

ON LAKE OF GALILEE
Dom. A xvii, f. 121
25,697, f. 114 *b*

HEALING THE SICK
22,557, f. 17

HEALING THE LAME
‡16 G iii, f. 85
25,886, f. 111

HEALING THE BLIND
21,114, f. 27 *b*
25,886, f. 111
Harl. 2930, f. 29

HEALING DEMONIACS
‡18,851, f. 81 *b*
25,885, f. 207 *b*

RAISING THE DEAD
Kings 9, f. 180 *b*
Harl. 2930, f. 67 *b*

RAISING OF LAZARUS
‡Eg. 1139, f. 5
Harl. 1810, f. 239
Nero C iv, f. 19
28,784 A, f. 95
28,784 B, f. 8 *b*
Ar. 157, f. 8
Lans. 420, f. 10 *b*
1 D x, f. 3
Ar. 83, f. 125 *b*
Harl. 2928, f. 15
Harl. 2979, f. 87 *b*
Harl. 3978, f. 79 *b*
Kings 5, f. 8 (O. T. types)
4836, f. 125
15,265, f. 78 *b*
15,525, f. 40
15,528, f. 132 *b*
15,677, f. 154
15,682, f. 33 *b*
17,012, f. 134 *b*
‡17,026, f. 22
17,280, f. 44
18,851, f. 481
18,852, f. 350 *b*
18,853, f. 82 *b*
19,417, f. 110 *b*
19,738, f 128 (gris.)
20,729, f. 57 *b*
21,235, f. 90 *b*
22,590, f. 172
25,693
25,710, f. 57
25,885, f. 211 *b*
25,886, f. 219 *b*
27,697, f. 110 *b*
‡29,704, f. 6
30,038, f. 45
Ar. 318, f. 104 *b*
Burn. 352, f. 348
‡Eg. 1068, f. 56
Eg. 2125, f. 64 *b*
Harl. 2876, f. 62
‡Harl. 2924, f. 143
Harl. 2968, f. 89 *b*
Harl. 3000, f. 111 *b*
Harl. 3999, f. 25
2 B xv, f. 86 *b*
Slo. 2565, f. 100 *b*
Slo. 2633, f. 111 *b*

THREATENED WITH STONES
18,851, f. 90

PREACHING
‡25,693, f. 20
‡25,886
Harl. 2441, f. 1 *b*
19 D ii, f. 447 *b*
20,859, f. 59
20,729, f. 54 *b*

SERIES OF THE PASSION
18,851, ff. 100 *b*-104
24,189, ff. 12, etc.
27,697, f. 210

ENTRY INTO JERUSALEM
‡Eg. 1139, f. 5 *b*
Harl. 1810, f. 243
Tib. C vi, f. 11
Nero C iv, f. 19
17,868, f. 22 *b*
24,686, f. 3 *b*
Ar. 157, f. 8 *b*
Harl. 2930, f. 11 *b*
Lans. 420, f. 10 *b*
1 D x, f. 3 *b*
2 B iii, f. 36 *b*
17,687, f. 3
28,784 B, f. 15
‡29,902, f. 3
Ar. 83, f. 125 *b*
Harl. 3240, f. 18 *b* (O. T. types)
Harl. 3978, f. 35
Harl. 4382, f. 172 *b*
Harl. 4996, f. 17 (O. T. types)
Kings 5, f.9 (O. T. types)

JESUS CHRIST, (*continued.*)
4836, f. 63 *b*
15,216, f. 30
15,265, f. 79
15,525, f. 42
16,914
‡18,851, f. 96
18,852, f. 42
20,729, f. 58 *b*
27,697, f. 39
Eg. 1068, f. 105
Harl. 2967, f. 84 *b*
Harl. 5319, f. 112
‡16 G iii, f. 113
‡19 B vi, f. 1

CLEANSING TEMPLE
Ar. 157, f. 6 *b*
Kings 5, f. 7 (O. T. type)
15,525, f. 43
20,694, f. 15 *b*
20,729, f. 59 *b*
25,885, f. 130 *b*
‡16 G iii, f. 113

LAST SUPPER (or InstitutionofEucharist)
Eg. 1139, f. 6
Harl. 1810, f. 83
17,738, f. 4
Nero C iv, f. 20
Eg. 809, f. 17 (demon coming out of Judas' mouth)
17,868, f. 23
21,926, f. 18 *b*
21,686, f. 3 *b*
Ar. 157, f. 8 *b* (Judas receiving sop in mouth)
Lans. 420, f. 11
1 D x, f. 4
21,973, f 37
28,784 B, f. 15
Ar. 83, f. 125 *b*
Harl. 3240, f. 19 *b* (devil entering into Judas' mouth. O. T. types)
Kings 5, f. 10 (O. T. types)
15,216, f. 71 *b*
15,265, f. 80 *b*
15,525, f. 48 (all standing, staves in hands)
15,525, f. 51
17,280, f. 96 *b* (11 disciples only)
17,466, f. 107 *b*
18,851, f. 100 (Judas with wafer)
‡18,852, f. 45
19,897, f. 181 *b*
20,729, f. 71 *b*
24,098, f. 2 *b*
24,153, f. 2 *b*
‡25,693, f. 23
25,697, f. 141
27,913, f. 109
27,934, f. 2 *b*
29,704, f. 7
Eg. 1070, f. 113
Eg. 2125, f. 142 *b*
Harl. 2865, f. 53
Harl. 4999, f. 18 (O. T. types)
19 B vi, f. 20 *b*

WASHING THE DISCIPLES' FEET
Eg. 1139, f. 6 *b*
Harl. 1810, f. 246
Tib. C vi, f. 11 *b* (angel with towel)
Nero C iv, f. 20
24,686, f. 3 *b*
Ar. 157, f. 9
1 D x, f. 4
2 B iii, f. 64
Lans. 420, f. 11
‡17,687, f. *h*
Harl. 4996, f. 41
15,265, f. 81
15,525, f. 50
17,280, f. 96 *b*
20,729, f. 72 *b* (apostles tonsured)
24,153, f. 12 *b*
Eg. 1067, f. 207
19 B vi, f. 10

GOING TO GETHSEMANE
15,525, f. 52

AGONY IN GETHSEMANE
Eg. 1139, f. 7
21,114, f. 81
21,926, f. 17
24,686, f. 3 *b*
Ar. 157, f. 9
Harl. 2930, f. 80
17,687, f. *i* (ten dis.)
22,281, f. 83
24,681, f. 87
‡28,784 A, ff. 3, 3 *b*
Cleop. B xiv, f. 13
4836, f. 63 *b*
‡14,803, f. 11 *b*
15,525, ff. 53, 55
‡15,528, f. 241 *b*
15,677, f. 13
15,813, f. 154 *b*
16,998, f. 80 *b*
17,012, f. 44 *b*
17,353
17,467, f. 28 *b*
‡18,852, f. 47
20,729, f. 73 *b*
‡24,098, f. 1 *b*
24,153, f. 15 *b*
‡25,693, f. 24
25,887, f. 3
27,697, f. 110 *b*
Ar. 203, f. 13 *b*
Ar. 302, f. 20 *b*
Ar. 318, f. 34 *b*
Eg. 1147, f. 229
Eg. 2019, f. 126
Eg. 2125, f. 27 *b*
Harl. 2846, f. 51
Harl. 2854, f. 60 *b*
Harl. 2884, f. 113 *b*
Harl. 2887, f. 28 *b*
Harl. 2915, f. 156 *b*
Harl. 2919, f. 23
Harl. 2982, f. 16 *b*

JESUS CHRIST, (*continued.*)
Harl. 2985, f. 41 *b*
Harl. 3000, f. 44 *b*
Harl. 5319, f. 113 *b*
Harl. 7359, f. 13
2 B xv, f. 16 *b*
19 B vi, f. 56
Slo. 2471, f. 45 *b*
Slo. 2474, f. 33
Slo. 2571, f. 22 *b*
Slo. 2692, f. 33 *b* (gris.)
15,525, f. 54

FINDING HIS DISCIPLES ASLEEP
27,698, f. 3

GOING TO MEET JUDAS
15,525, f. 56

BETRAYAL, OR KISS OF JUDAS
‡Eg. 1139, f. 7 *b*
Tib. C vi, f. 12
Nero C iv, f. 21
17,868, f. 24 *b*
21,926, f. 18 *b*
24,686, f. 3 *b*
28,784 B, ff. 1, 1 *b*
Ar. 157, f. 9 *b*
Harl. 928, f. 8
Lans. 420, f. 11 *b*
1 D x, f. 4 *b*
11,843, f. 3 *b*
17,444, f. 14 *b*
‡17,687, f. 1
22,281, f. 83 *b*
24,681, f. 19 *b*
‡29,407, f. 224
Ar. 83, f. 125 *b*
Cleop. B xiv, f. 34
Harl. 3240, f. 20 *b* (O. T. types)
Harl. 3978, f. 33
Harl. 4996, f. 20 (O. T. types)
Harl. 4996, f. 41 *b*
Kings 5, f. 12 (O. T. types)
24,153, f. 8 *b*
Harl. 7359, f. 18
‡18,852, f. 50
‡18,854, f. 18
‡19 B vi, f. 59 *b*
‡23,145, f. 162
Harl. 2947, f. 30
Eg. 2019, f. 126
19,416, f. 76 *b*
‡17,280, f. 113 *b*
‡28,962, f. 361 *b*
Harl. 2915, f. 161
‡17,012, f. 52 *b*
24,098, f. 4 *b*
‡Harl. 1892, ff. 1,6,13, 47 (peculiar effect)
2 B xv, ff. 31 *b*, 54
15,525, ff. 58, 59
17,467, f. 42 *b*
Harl. 7359, f. 18
Harl. 1662, f. 63 *b*
4836, f. 63 *b*
Slo. 2692, f. 44 *b* (gris.)
19,962, f. 91
15,265, f. 89 *b*
17,466, f. 126
17,943, f. 92
15,815, f. 15 *b*
28,785, f. 21
16,968, f. 17
Harl. 2952, f. 22 (gris.)
Harl. 2854, f. 16 *b*
Harl. 2982, f. 21
Ar. 302, f. 35
Slo. 2633, f. 43 *b*
Slo. 2474, f. 40 *b*
Slo. 2471, f. 52 *b*
Harl. 3000, f. 50 *b*
Harl. 2985, f. 48 *b*
Harl. 2884, f. 124 *b*
Harl. 5781, f. 161
‡25,887, f. 3
Harl. 5319, f. 114 *b*
Harl. 2846, f. 60 *b*
Harl. 2900, f. 47 *b*
15,267, f. 27 *b*
17,353, f. 38
Ar. 318, f. 41 *b*
20,729, f. 74 *b*
Harl. 1662, f. 63 *b*
‡25,693, f. 26
25,710, f. 74
Eg. 1070, f. 118 *b*
Eg. 1147, f. 229
Harl. 2950, f. 63
Slo. 2565, f. 37 *b*

FALLING BACK OF SOLDIERS
15,525, f. 57
20,729, f. 75 *b*
‡25,693, f. 25
Harl. 4996, f. 19 (O. T. types)

HEALING MALCHUS' EAR
15,525, f. 59

LED CAPTIVE TO JERUSALEM
15,525, f. 61
20,859, f. 49 *b*
19 B vi, f. 74

BEFORE ANNAS
Kings 5, f. 13 (O. T. types)
15,525, f. 63
20,729, f. 77 *b*
Harl. 7359, f. 19 *b*
‡16 G iii, f. 141
19 B vi, f. 94 *b*

BEFORE CAIAPHAS
Harl. 4996, f. 41 *b*
Kings 5, f. 14 (O. T. types)
15,265, f. 90 *b*
15,525, f. 64
19,917, f. 52
20,729, f. 79 *b*
Harl. 7359, f. 21
19 B vi, f. 82 *b*
15,525, f. 14
25,887, f. 3
24,686 f. 4 (blindfolded and buffetted)
Ar. 157, f. 9 *b*
1 D x, f. 4 *b*

JESUS CHRIST, (*continued.*)
Ar. 83, f. 126
Harl. 3240, f. 22 *b* (O. T. types)
Harl. 4996, ff. 21, 23 (O. T. types)
15,525, ff. 62, 65 (Caiaphas in mitre)
27,213, f. 116 *b*

BEFORE PILATE
Tib. C vi, f. 12 *b*
24,686, f. 3 *b*
28,784 A, f. 6
28,784 B, f. 9 *b*
‡17,687, f. *k*
22,281, f. 85
‡23,145, f. 164
Ar. 83, f. 126
Cleop. B xiv, f. 48
4836, f. 63 *b*
15,265, f. 106 *b*
15,267, f. 39 *b*
15,525, ff. 66, 67, 76
15,677, f. 14 *b*
16,968, f. 19
‡17,012, f. 67 *b*
17,353, f. 48
18,852, ff. 52, 88
19,416, f. 78 *b*
19,962, f. 92
20,729, ff. 76 *b*, 93 *b*, 97 *b*
20,859, f. 51
24,098, f. 6 *b*
24,153, f. 21 *b*
‡25,693, f. 28
25,887, f. 3
27,913, f. 111
27,948, f. 21 *b*
Ar. 203, f. 23 *b*
Ar. 302, f. 39 *b*
Ar. 318, f. 53 *b*
Eg. 2019, f. 12 *b*
Harl. 1211, f. 8 *b*
‡Harl. 1892, f. 18 *b*
Harl. 2846, f. 77 *b*
Harl. 2854, f. 19 *b*
Harl. 2884, f. 130 *b*
‡Harl. 2900, f. 75 *b*
Harl. 2915, f. 163
Harl. 2950, f. 74
Harl. 2952, f. 23 (gris.)
Harl. 2966, f. 27 *b*
Harl. 2980, f. 55
Harl. 2982, f. 29
Harl. 2985, f. 61 *b*
Harl. 3000, f. 60 *b*
Harl. 5781, f. 167
Harl. 7359, f. 23 *b*
1 E ix, f. 282
2 B xv, ff. 35 *b*, 54
16 G iii, f. 141
19 B vi, ff. 106 *b*, 113 *b*
Slo. 2471, f. 64 *b*
Slo. 2474, f. 54
Slo. 2571, f. 44 *b*
Slo. 2633, f. 56 *b*
Slo. 2683, f. 41 *b*
Slo. 2692, f. 55 *b* (gris.)
15,525, f. 70 (messenger from Pilate's wife)
15,525, f. 76 (Pilate's wife present)

PILATE WASHING HIS HANDS
15,525, f. 75
25,887, f. 3
Harl. 5319, f. 117
Slo. 2565, f. 49 *b*

BEFORE HEROD
24,686, f. 4
Ar. 83, f. 126
4836, f. 67
15,525, ff. 66, 68
19,917, f. 55
20,729, f. 80 *b*
‡25,693, f. 29
Harl. 2497, f. 38

TIED TO PILLAR
23,774, f. 225

SCOURGING
Nero C iv, f. 21
17,868, f. 25
21,926, f. 19
24,686, f. 4
28,784 B, ff. 9, 9 *b*
Ar. 157, f. 10
1 D x, f. 8
2 B iii, f. 65
2 B vi, f. 9
11,843, f. 3 *b*
‡16,975, f. 18 *b*
17,444, f. 16 *b*
‡17,687, f. *l*
22,281, f. 84
23,145, f. 166
Ar. 83, f. 126
Cleop. B xiv, f. 61
Harl. 3240, f. 23 *b* (O. T. types)
Harl. 4996, f. 22 (O. T. types)
19 C i, f. 119 *b*
4836, f. 63 *b*
15,216, f. 28 *b*
15,267, f. 45 *b*
15,525, f. 69
‡17,012, f. 72 *b*
17,280, f. 113 *b*
17,353, f. 60
17,466, f. 132 *b*
17,467, f. 64 *b*
17,943, f. 96
17,943, f. 141 *b*
‡18,852, f. 93
19,416, f. 80 *b*
20,729, f. 94 *b*
24,098, f. 6 *b*
24,153, f. 23 *b*
‡25,693, f. 30
25,887, f. 3
27,948, f. 24 *b* (undraped)
Ar. 302, f. 42 *b*
Ar. 318, f. 57 *b*
Eg. 1070, f. 129 *b*
Eg. 2019, f. 12 *b*
Harl. 1211, f. 10 *b*
Harl. 1892, f. 1 *b*
‡Harl. 1892, f. 66 *b*
Harl. 2845, f. 82 *b* (undraped)

JESUS CHRIST, (*continued.*)
Harl. 2854, f. 20 *b*
Harl. 2884, f. 134 *b*
Harl. 2915, f. 165
Harl. 2933, f. 37
Harl. 2947, f. 42
Harl. 2952, f. 23 *b* (gris.)
Harl. 2966, f. 30 *b*
Harl. 2980, f. 55
Harl. 2982, f. 32
Harl. 2989, f. 46 *b*
Harl. 3000, f. 64 *b*
Harl. 5319, f. 115 *b*
Harl. 5781, f. 171 *b*
Harl. 7359, f. 26
19 B vi, f. 112
Slo. 2474, f. 58
Slo. 2571, f. 48 *b*
Slo. 2471, f. 68 *b*
Slo. 2633, f. 60 *b*
Slo. 2683, f. 43 *b*
Slo. 2692, f. 60 *b* (gris.)

AFTER SCOURGING
Ar. 203, f. 88

CROWNED WITH THORNS
28,784 A, f. 6 *b*
‡17,687, f *m*
22,281, f. 84 *b*
Harl. 3240, f. 24 *b* (O. T. types)
Kings 5, f. 15 (O. T. types)
4836, f. 74
11,866, f. 66
15,216, f. 14
15,525, f. 72
17,280, f. 113 *b*
18,851, f. 374
24,098, f. 8 *b*
Harl. 1892, f. 1 *b*
19 B vi, f. 115

MOCKED BY SOLDIERS
Ar. 83, f. 126
15,265, f. 102
15,525, ff. 65, 72, 73
17,353, f. 65
17,943, f. 94
18,852, ff. 54, 81
19,917, f. 57
20,729, ff. 78 *b*, 95 *b*
20,859, f. 50
22,720, f. 42 *b*
‡25,693, ff. 27, 31
25,887, f. 3
27,913, f. 122
28,962, f. 363 *b*
Harl. 5319, f. 116 *b*
Harl. 7359, f. 28

"ECCE HOMO"
15,525, f. 74
15,677, f. 16
15,813, f. 154 *b*
17,026, f. 14
20,729, f. 96 *b*
20,859, f. 52
22,751, f. 32 *b*
‡25,693, f. 32
25,887, f. 3
Harl. 1892, f. 9
Harl. 2915, f. 122 *b*
Slo. 2418, f. 21 *b*

BEARING THE CROSS
21,926, f. 19
24,686, f. 4
2 B iii, f. 78 *b*
11,843, f. 3 *b*
16,975, f. 19
17,444, f. 15 *b*
Cleop. B xiv, f. 74 *b*
Ar. 83, f. 126
Kings 5, f. 15 (O. T. types)
Harl. 4996, f. 24 (O. T. types)
Harl. 3240, f. 25 *b* (O. T. types)
18,751, f. 147
‡17,012, f. 76 *b*
Harl. 1892, f. 1 *b*
20,694, f. 42 *b* (fallen beneath)
2 B xv, ff. 38 *b*, 54, 54 *b*
17,467, f. 70 *b*
4836, f. 80
2692, f. 65 *b* (gris.)
15,265, f. 109 *b*
17,466, f. 136 *b*
15,278, f. 133
17,943, f. 98
23,734, f. 225 (single figure)
15,528, f. 242 (single figure)
16,968, f. 20
22,720, f. 5
‡Vesp. A xix, f. 1 *b*
Harl. 2952, f. 24 *b* (gris.)
Harl. 2854, f. 21 *b*
27,948, f. 27 *b*
Ar. 203, f. 26
Harl. 2982, f. 33 *b*
Slo. 2633, f. 63 *b*
Slo. 2474, f. 61
Slo. 2571, f. 51 *b*
Slo. 2471, f. 71 *b*
Harl. 3000, f. 67 *b*
Harl. 2884, f. 139 *b*
Harl. 1211, f. 12 *b*
‡Harl. 2936, f. 61
28,145, f. 168
Harl. 2947, f. 45
Eg. 2019, f. 126
Harl. 2877, f. 44 *b*
Kings 7, f. 29
19,416, f. 81 *b*
‡17,280, f. 114
Harl. 5319, f. 117 *b*
Harl. 2846, f. 86 *b*
‡Harl. 2900, f. 85
Harl. 2966, ff. 19 *b*, 33 *b*
15,267, f. 50 *b*
17,353, f. 68
19,917, f. 59
Ar. 318, f. 60 *b*
15,525, ff. 77, 79
20,859, ff. 52 *b*, 60
20,729, f. 98 *b*

JESUS CHRIST, (*continued.*)

‡25,693, f. 33
15,813, f. 154 *b*
24,153, f. 88 *b*
Harl. 7359, f. 32
18,852, ff. 54, 100
Harl. 2980, f. 55
19 B vi, f. 131
Harl. 2887, f. 56
Slo. 2683, f. 45 *b*
Harl. 2915, f. 167 *b*
15,216, ff. 37 *b*, 68 *b*
Slo. 2565, f. 55 *b*
Eg. 1070, f. 124 *b*
Harl. 2950, f. 84
Harl. 2974, f. 13 (owners of book kneeling; Saint Anthony behind)

MEETING SAINT VERONICA

15,525, f. 78
24098, f. 8 *b*
25,887, f. 3

TAKING LEAVE OF HIS MOTHER

15,525, f. 46

PRAYING BEFORE CRUCIFIXION

15,525, f. 80

OFFERING OF WINE AND MYRRH

15,216, f. 48 *b*

STRIPPED OF HIS GARMENTS

Lans. 420, f. 11 *b*
15,216, f. 24 *b*
18,852, f. 57 *b*
20,729, f. 100 *b*
Harl. 2854, f. 42 *b*

NAILED TO CROSS

Harl. 3240, f. 26 *b* (O. T. types)
15,216, f. 100 *b*
15,525, f. 81
20,729, f. 101 *b*
24,098, f. 10 *b* (rope round wrist)
24,153, f. 28 *b*
‡25,693, f. 34
25,887, f. 3
‡28,962, f. 367 *b*
Ar. 302, f. 45
Eg. 2019, f. 126
Harl. 2950, f. 93 *b*
Harl. 5319, f. 118 *b*
Harl. 7359, f. 37
2 B xv, f. 41 *b*
19 B vi, f. 133
Slo. 2633, f. 68 *b* (one hand not nailed)

RAISING OF THE CROSS

15,525, f. 83
20,729, f. 102 *b*
24,153, f. 40 *b*
24,189, f. 11 *b*
‡25,693, f. 35
Ar. 203, f. 27 *b*
Harl. 2919, f. 90

PARTING OF THE GARMENTS

24,098, f. 10 *b*
19 C i, f. 175 *b*
Eg. 2045, f. 172 *b*

CRUCIFIXION

Harl. 1810, f. 204 (feet apart, with Saints Mary and John)
‡Eg. 1139, f. 8 (soldiers, piercing of side)
Ar. 60, ff. 12 *b* (feet apart); 52 *b* (single figure)
Eg. 608, f. 88 (feet apart, chalice receiving blood, figure clothed in purple)
Tib. C vi, ff. 13, 22 (feet apart, piercing of side, two soldiers)
Tit. D xxvii, f. 65 *b* (feet apart, above sun and moon personified)
Harl. 2821, f. 101 (figure clothed in purple, sun and moon personified above, feet apart)
Harl. 4951, f. 208 *b*
Harl. 2904, f. 3 *b*
17,738, f. 187 (feet apart, piercing of side, offering of vinegar, David and Saint Paul above, below a priest offering sacrifice)
30,337 (feet separate)
Nero C iv (piercing of the side, thieves' legs being broken, feet apart)
Harl. 3045, ff. 6 *b*, 49 *b* (feet separate)
‡Lans. 381, f. 10 *b* (feet separate, sun and moon personified, with Saints Mary and John)
16,949, f. 58 *b* (feet apart, angels censing)
‡17,742, f. 181 *b*
17,868, f. 26 *b* (feet crossed)
18,144, f. 14 *b*
21,926, f. 20 *b*
24,683, f. 12 *b*
24,686, f. 4
28,784 A, ff. 7 *b*, 8 (piercing side)
28,784 B, ff. 11 (soldiers and women), 11 *b*
Faust. B vii, ff. 43, 51 *b*
Harl. 2930, f. 12 *b*
1 D x, f. 8 *b* (piercing side)
2 B vi, f. 9 *b* (with feet apart)
13 B viii, f. 23 *b*
11,843, f. 3 *b*
16,905, f. 132 *b*
16,975, f. 19 *b*
‡17,006, f. 130 *b*
17,046, f. 1 *b*
17,444, f. 18 *b*

Καὶ ὅτε ἀπῆλθον εἰς τὸ μνημεῖον
τοῦ Κυρίου ἠκολούθησαν αὐτῷ
ἐκεῖ . καὶ τοῦτο ἐστὶν ὁ μνημεῖον
μου . ὃ μὲν ἐκ δεξιῶν μου . ὃ δὲ ἐξ εὐω-
νύμων . οὐδεὶς εἶπε . περὶ αὐτῶν

JESUS CHRIST, (*continued.*)

‡21,973, f. 69
22,280, f. 10
22,281, f. 85 *b*
23,145, f. 170
29,902, f. 1
Ar. 83, f. 133
‡Ar. 104, f. 348 (piercing side)
Cleop. B xiv, f. 91 (soldiers, figure undraped)
Nero D ii, f. 31
‡Harl. 2891, f. 144 *b*
Harl. 2970, f. 83 *b* (angels receiving the blood)
Harl. 3240, f. 27 *b* (O. T. types)
Harl. 3571, f. 68 *b* (thieves tied to cross)
Harl. 4996, ff. 25, 43 (O. T. Types)
Harl. 4996, f. 26 (O. T. types)
Kings 5, f. 17 (O. T. types)
19 B xvii, f. 94
19 C i, f. 119 *b*
Slo. 2474, f. 63 *b*
Slo. 2571, f. 54 *b* (priests, women, etc.)
Slo. 2726, f. 7
Slo. 2471, f. 74 *b* (soldiers)
Slo. 2321, ff. 105 *b* 111 *b*
Harl. 3000, f. 70 *b* (soldiers, priests)
Harl. 2884, f. 143 *b*
Harl. 2876, f. 13
Harl. 1211, f. 14 *b*
Harl. 2858, f. 14 *b* (priests)
Harl. 5781, f. 180 (priests)
‡25,887, f. 3 (women, soldiers, thieves)
Harl. 2853, f. 16 *b*
Harl. 5319, f. 119
‡Harl. 2917, f. 111
Harl. 2998, f. 55 *b*
Harl. 2846, f. 90 *b* (undraped, soldiers)
‡Harl. 2940, f. 110
Harl. 2900, f. 89 *b* (soldiers, and women)
18,192, f. 162 *b* (priests, piercing side)
Harl. 2971, f. 101 *b* (soldiers, etc.)
Slo. 2803, f. 102
Harl. 1892, ff. 1 *b* (women, and others); 115 (with thieves, and others)
Harl. 2921, f. 69 *b*
20,694, f. 42 *b* (soldiers, women)
‡18,851, f. 106 *b* (soldiers, women, etc.)
2 B xv, ff. 41 *b* (women, soldiers); 44 *b*, 54 Longinus piercing side, women, soldiers); 60 (single figure); 60 *b* (feet being nailed)
15,525, ff. 84 (thieves, people); 85 (women); 87 (piercing of side); 86 (giving drink)
Harl. 1262, f. 6 *b*
Harl. 1251, f. 23 (centurion)
Harl. 2915 (with worshipper, thieves, women, and soldiers)
15,216, ff. 34 *b* (women and soldiers); 45 (single figure, with chalice); 109
Slo. 2565, ff. 58 *b* (soldiers and women); 81 *b* (thieves)
Ar. 175, f. 10 *b* (feet apart)
Harl. 2947, f. 48
Harl. 2999, f. 62 (soldiers)
‡Harl. 2863, f. 65 (thieves, soldiers, and women; piercing of side)
Eg. 2019, f. 126 (soldiers and thieves)
Harl. 2867, f. 98
21,909, f. 79 (soldiers)
‡Harl. 2924, ff. 24 *b*, 65 *b* (women and soldiers)
11,866, f. 71
‡28,962, f. 368 *b* (thieves and people)
27,698, f. 1 *b*
28,681, f. 6
16,968, ff. 21 (with thieves and receiving vinegar); 22 (piercing of side)
2 A viii, f. 63 *b*
22,720, f. 15 *b*
Vesp. A xix, f. 28 (priests, soldiers, and thieves)
Harl. 2952, ff. 25 (women and priests); 27 *b*, 49 (gris.)
Harl. 2854, f. 22 *b*
27,948, f. 30 *b* (undraped)
Harl. 1262, f. 6 *b*
Ar. 203, f. 29
Ar. 341, f. 79 (two worshippers, undraped)
Harl. 2982, f. 35 *b*
Eg. 2045, f. 172 *b* (thieves, soldiers, and women)
17,026, f. 43 (women, soldiers)
19,416, f. 82 *b* (women, soldiers)
17,280, ff. 114 (soldiers, etc.), 122
17,012, ff. 60 *b* (single

JESUS CHRIST, (*continued.*)
figure); 79 *b* (with soldiers)
‡24,098, f. 12 *b*
15,677, f. 18 (women and soldiers)
Harl. 2887, f. 26
‡19 A xxii, f. 6 (women, soldiers)
4836, f. 86 (soldiers)
Harl. 5762, f. 104 (soldiers, piercing side)
Harl. 5370, f. 64
Harl. 5328, f. 71
Slo. 2692, f. 70*b* (soldiers, gris.)
Slo. 2732 B, f. 31 *b* (piercing of side, soldiers)
19,962, f. 144 (piercing of side, soldiers)
Slo. 2916, f. 20 *b* (soldiers)
Kings 8, f. 57 *b*
22,590, f. 36 *b*
15,265, f. 112 *b* (soldiers, angels)
17,466, f. 140 *b* (thieves and women)
17,943, f. 99 *b*
Harl. 2928, f. 17
19,417, f. 248 *b*
22,568, f. 105 *b*
15,528, f. 282 *b*
25,697, f. 254 *b* (soldiers)
29,706, f. 108
28,785, f. 55 *b* (women, soldiers)
Harl. 2966, f. 35 *b*
Harl. 2943, f. 68 *b* (women, soldiers)
Harl. 2999, f. 62 (soldiers)
15,267, ff. 55 *b*, 77 *b* (thieves, soldiers, and priest)
Harl. 2975, f. 73 *b*
‡Ar. 108, f. 106 *b*
19,917, f. 61
Harl. 2923, f. 7 *b*
Ar. 318, ff. 63 *b*, 84
Harl. 2916, f. 80
Harl. 2933, f. 14 (soldiers, priests)
Harl. 5049, f. 66
14,803, f. 58 (women)
15,814, f. 143 *b*
Harl. 2922, f. 75 (soldiers)
19,417, f. 248 *b*
‡18,193, f. 135 *b* (thieves and saints)
15,702, f. 166 (thieves)
Harl. 2941, f. 65 *b*
15,525, ff. 84 (thieves, soldiers); 85-87 (series)
20,859, ff. 53 *b*, 60 *b*, 67 *b* (women, soldiers)
20,729, ff. 111 *b*-112 *b* (piercing of side)
Harl. 6561, f. 3 *b*
Harl. 1662, f. 117 *b*
Kings 9, f. 15 *b*
Harl. 2968, f. 27 *b*
‡25,693, ff. 36-43 (series; women, soldiers, priests)
Slo. 2605, f. 70
‡Slo. 2418, f. 42
25,710, f. 54 *b* (soldiers, thieves, and women)
‡15,813, f. 154 *b*
15,711, f. 110 *b*
22,751, f. 9 (feet apart)
Harl. 2835, f. 8 (brazen serpent)
24,153, ff. 46 *b*, 53 *b* (soldiers, priests, women)
Harl. 7359, f. 41 *b* (women, soldiers)
‡18,852, ff. 58 (soldiers, thieves); 68 *b*, 107
Slo. 961, f. 35 *b* (soldiers)
‡18,854, f. 49 (Saints Mary, John, and Mary Magdalene)
Harl. 2974, f. 103 (soldiers)
Slo. 2468, f. 227 *b*
Harl. 2989, f. 46 *b* (soldiers, women, demon, and angel receiving souls of thieves)
Harl. 2972, f. 111
Harl. 2980, f. 55 (women, soldiers)
Burn. 352, f. 233 (women, soldiers)
‡Harl. 2948, f. 112
Slo. 2605, f. 70 (women, soldiers)
Harl. 2969, f. 13 *b* (soldiers, priests)
Slo. 2419, f. 66 (women, soldiers)
19 B vi, ff. 139 *b* (soldiers, women); 144 *b* (with B. V. M. fainting); 149-165 *b*, 172 *b*
‡Eg. 940, f. 10 (soldiers, women)
16,998, ff. 34, 73 *b* (thieves and people), 79 (single figure)
11,867, f. 66
16,997, f. 153 *b*
17,467, f. 76 *b*
18,751, f. 147
25,695, f. 121
27,697, f. 83 *b* (thieves)
29,897, f. 48 *b*
30,014, f. 70 *b*
30,059, f. 122
Ar. 302, ff. 48, 159 *b*
Eg. 940, f. 10 (soldier priests)
Eg. 1070, f. 72 *b* (with Saints Mary and John only)

JESUS CHRIST, (*continued*.)
Eg. 1070, f. 116 (angels holding chalices)
Eg. 1070, f. 134 *b* (piercing of side)
Harl. 1662, f. 117 *b*
Harl. 2950, f. 103
‡Harl. 3461, f. 49 (a good drawing)
Harl. 7359, f. 41 *b* (women and soldiers)
14 E iii, f. 7
17 C xxxviii, f. 59 *b*

DESCENT FROM THE CROSS
‡Eg. 1139, f. 8 *b*
Harl. 1810, f. 205 *b*
Nero C iv, f. 22
Harl. 3011, f. 35 *b*
24,686, f. 4 *b*
28,784 A, f. 8 *b*
28,784 B, ff. 12, 12 *b*
Ar. 157, f. 10 *b*
1 D x, f. 8 *b*
11,843, f. 3 *b*
‡16,975, f. 20
22,281, f. 86
23,145, f. 172
Ar. 83, f. 133 *b*
Cleop. B xiv, f. 106 *b*
Harl. 3240, f. 29 *b* (O. T. types)
4836, f. 92
11,865, f. 11 *b*
15,216, f. 12 *b*
15,265, f. 115 *b*
15,267, f. 60 *b*
15,525, f. 88
16,968, f. 22 *b*
‡17,012, f. 84 *b*
17,353, f. 32 *b*
17,353, f. 75
17,467, f. 83 *b*
18,197, f. *k*
18,852, ff. 60, 127
‡18,852, f. 115
19,416, f. 83 *b*
‡19,417, f. 194 *b*
19,917, f. 62 *b*
20,729, f. 114 *b*
20,859, f. 54 *b*
24,098, f. 14 *b*
24,153, ff. 62 *b*, 90 *b*
‡25,693, f. 44
25,887, f. 3
27,948, f. 33 *b*
‡28,785, f. 26
‡28,962, f. 370 *b*
30,059, f. 105 *b*
Ar. 203, f. 30 *b*
Vesp. A xix, f. 103 *b*
‡Eg. 2019, f. 20 *b*
‡Eg. 2125, f. 154 *b*
Harl. 1211, f. 16 *b*
Harl. 2846, f. 94 *b*
Harl. 2854, f. 23 *b*
Harl. 2884, f. 148 *b*
‡Harl. 2900, f. 96 *b*
Harl. 2915, f. 171 *b*
Harl. 2919, f. 41
Harl. 2947, f. 57
Harl. 2950, f. 116 *b*
‡Harl. 2952, f. 26 (gris.)
Harl. 2966, f. 37 *b*
Harl. 2982, f. 37 *b*
Harl. 2985, f. 71 *b*
Harl. 2989, f. 16 *b*
Harl. 3000, f. 73 *b*
Harl. 5319, f. 119 *b*
Harl. 5781, f. 184 *b*
2 B xv, f. 49
Slo. 2418, f. 19 *b*
Slo. 2471, f. 77 *b*
Slo. 2474, f. 66
Slo. 2565, f. 61 *b*
Slo. 2605, f. 14
Slo. 2683, f. 47 *b*
Slo. 2692, f. 75 *b*
Slo. 2803, f. 192 *b*

ENTOMBMENT
Eg. 1139, f. 9
Harl. 1810, f. 205 *b*
Nero C iv, f. 23
21,926, f. 21
24,686, f. 4 *b*
28,784 A, f. 9 *b*
Ar. 203, f. 31 *b*
Ar. 302, f. 56
Ar. 318, f. 66 *b*
11,843, f. 3 *b*
17,444, f. 17 *b*
‡17,687, f. *n*
22,281, f. 86 *b*
‡23,145, f. 174
Ar. 83, f. 133 *b*
Cleop. B xiv, f. 123
Harl. 3240, f. 30 *b* (O. T. types)
Harl. 4996, f. 27 (O. T. types)
Harl. 4996, f. 43 *b*
Kings 5, f. 19 (O. T. types)
4836, f. 100 *b*
15,265, f. 119
15,267, f. 69 *b*
15,525, f. 90
15,677, f. 21
16,968, f. 24
‡17,012, f. 81 *b*
17,280, f. 114
17,467, f. 94 *b*
17,466, f. 145 *b*
17,943, f. 104
18,197, f. 1
‡18,852, ff. 62, 121
19,416, f. 84 *b*
19,917, f. 68
19,962, f. 93
20,729, f. 115 *b*
20,859, ff. 55 *b*, 62 *b*
24,098, f. 16 *b*
24,189, f. 13 *b*
‡25,693, f. 45
25,887, f. 3
27,913, f. 129
27,948, f. 35 *b*
28,962, f. 373 *b*
Vesp. A xix, f. 103 *b*
Eg. 2045, f. 233 *b*
Harl. 1211, f. 18 *b*
Harl. 1892, f. 1 *b*
Harl. 2846, f. 98 *b*
Harl. 2854, f. 24

JESUS CHRIST, (*continued.*)
‡Harl. 2900, f. 102 (wrapped in linen and spices)
Harl. 2915, f. 173 *b*
Harl. 2947, f. 56
Harl. 2950, f. 128
Harl. 2982, f. 40 *b*
Harl. 2985, f. 74 *b*
Harl. 3000, f. 76 *b*
Harl. 5319, f. 121
2 B xv, f. 52
19 B vi, f. 177 *b*
Slo. 2471, f. 80 *b*
Slo. 2474, f. 68 *b*
Slo. 2683, f. 50 *b*
Slo. 2692, f. 83 *b* (gris.)

WOMEN RETURNING FROM ENTOMBMENT
15,525, f. 92

SOLDIERS WATCHING THE TOMB
18,851, f. 108 *b*
25,887, f. 3

HARROWING OF HELL
‡Eg. 1139, f. 96
Tib. C vi, f. 14
30,337
Nero C iv, f. 24
21,926, f. 20 *b*
24,686, f. 4 *b*
28,784 B, ff. 14, 14 *b*
Ar. 957, f. 11
1 D x, f. 5
2 B iii, f. 126
16,975, f. 21 *b*
24,681, f. 93
Ar. 83, f. 133 *b*
Harl. 3240, f. 31 *b* (O. T. types)
Harl. 4996, f 31 (O. T. types)
Kings 5, f. 21 (O. T. types)
15,265, f. 116
15,525, f. 91
20,729, f. 116 *b*
22,720, f. 86 *b*
‡25,693, f. 46
25,887, f. 3
27,697, ff. 83 *b*, 210
‡29,735, f. 76
29,887, f. 134 *b*
‡Harl. 1892, ff. 109, 116
Harl. 2876, f. 78 *b*
‡Harl. 3999, f. 13 *b*
‡19 A xxii, f. 14 *b*
19 B vi, f. 184
Eg. 940, f. 20
‡Harl. 1810, f. 206 *b* (with resurrection)

RESURRECTION
21,926, f. 22 *b*
24,683, f. 13 *b*
24,686, f. 4 *b*
28,784 B, f. 13 *b*
Harl. 2930, f. 13 *b*
2 B iii, f. 95
11,843, f. 3 *b*
‡17,687, f. 6
21,973, f. 78
22,280, f. 10 *b*
Ar. 83, f. 134
Harl. 2891, f. 153
Harl. 2979, f. 94 *b*
Harl. 3240, f. 35 *b* (O. T. types)
Harl. 4382, f. 199
Harl. 4996, f. 32 (O. T. types)
Kings 5, f. 20 (O. T. types)
19 B xvii, f. 99
15,216, f. 16
22,494, f. 29
27,697, f. 71 *b*
‡29,735, f. 76
‡26,014, f. 80 *b*
‡30,038, f. 243
‡Harl. 3999, f. 15 *b*
22,720, f. 32 *b*
‡Harl. 2952, f. 26 *b* (gris.)
Harl. 2856, f. 155
Tib. B iii, f. 144
25,887, f. 184 *b*
Harl. 2943, f. 69
Ar. 108, f. 10 *b*
17,353, f. 81
‡16 G iii, f. 168 *b*
19,897, f. 155
25,697, f. 112 *b*
27,913, f. 141
15,682, f. 66 *b*
20,729, f. 128 *b*
2 B xii, f. 9
15,813, f. 159
Harl. 1892, f. 16
‡18,851, f. 211
2 B xv, f. 15 *b*, 53 *b*
15,525, f. 94
4836, f. 65
19,962, f. 94
15,265, f. 123 *b*
25,697, f. 112 *b*
15,815, f. 17 *b*
28,962, f. 339 *b*
‡Harl. 7026, f. 9 *b*
Eg. 2125, f. 170 *b*
28,271, f. 34 *b*
Harl. 928, f. 9
11,865, f. 11 *b*
19 B vi, f. 183
Eg. 940, f. 22
2 B xiii, f. 14 *b*
16,998, f. 19 *b*
Harl. 2887, f. 55 *b*
‡19 A xxii, f. 16
16 G iii, f. 168 *b*
Eg. 940, f. 22
Eg. 1070, f. 90

APPEARING TO HIS MOTHER AFTER THE RESURRECTION
25,693, f. 47
Harl. 2835, f. 90 *b*
Harl. 2887, f. 28 *b*
2 B xv, ff. 15 *b*, 53 *b*
16 G iii, f. 168 *b*

JESUS CHRIST, (*continued.*)

WOMEN AT THE TOMB
Harl. 2908. f. 53 *b*
15,525, f. 92
‡Eg. 1139, f. 10
‡Tib. C vi, f. 13 *b*
17,738, f. 179 *b*
Nero C iv, f. 23
Eg. 809, f. 27 *b*
Lans. 381, f. 11
Lans. 383, f. 13
17,868, f. 27
21,926, f. 21
Ar. 157, f. 11
Harl. 2930, f. 12 *b*
‡1 D x, f. 5 *b* (curious colouring)
2 B iii, f. 109 *b*
2 B vi, f. 9 *b*
‡16,975, f. 20 *b*
‡28,784 A, f. 120
30,072, f. 10
Ar. 83, f. 134
Slo. 2449, f. 167 *b*
Harl. 2897, f. 159
Kings 5, f. 22 (O. T. types)
15,525, f. 95
‡20,729, f. 129 *b*
22,720, f. 20 *b*
24,098, f. 16 *b*
29,704, f. 8
Ar. 108, f. 10 *b*
‡Eg. 2019, f. 223
Eg. 2125, f. 171

APPEARING TO THE THREE WOMEN
17,738, f. 179 *b*

APPEARING TO SAINT MARY MAGDALENE
30,337
Nero C iv, f. 24
24,686, f. 4 *b*
28,784 B, f. 16
Ar. 157, f. 11 *b*
2 B iii, f. 110
16,975, f. 21
17,444, f. 19 *b*
24,681, f. 100
Ar. 83, f. 134
Kings 5, f. 23 (O. T. types)
4836, f. 65
11,865, f. 11 *b*
15,216, f. 63 *b*
15,525, f. 97
‡15,682, f. 78
15,686, f. 33
15,702, f. 254 *b*
16,998, f. 78
20,729, f. 130 *b*
22,720, f. 57 *b*
27,697, f. 210
29,433, f. 214
29,902, f. 5
Ar. 108, f. 10 *b*
Eg. 2125, f. 171
Harl. 2919, f. 17
2 B xv, f. 53 *b*

MEETING DISCIPLES
19,417, f. 110 *b*

APPEARING TO SAINT PETER
Nero C iv, f. 25
15,525, f. 98

JOURNEY TO EMMAUS
Nero C iv, f. 25
‡Harl. 2897, f. 156
15,525, f. 99
25,697, f. 113 *b*
29,735, f. 76 *b*
16 G iii, f. 86

SUPPER AT EMMAUS
Nero C iv, f. 26
21,926, f. 22 *b*
Ar. 157, f. 11 *b*
1 D x, f. 5 *b*
Ar. 83, f. 134
20,729, f. 131 *b*
Harl. 7026, f. 9

SECOND APPEARANCE TO DISCIPLES
Harl. 5102, f. 129
Harl. 2897, f. 164 *b*
15,525, f. 100
17,280, f. 68
20,729, ff. 132 *b*, 133 *b* (Apostles tonsured)
‡25,693, f. 48
25,887, f. 236

CONFESSION OF SAINT THOMAS
‡Eg. 1139, f. 10 *b*
Harl. 1810, f. 262
Tib. C vi, f. 14 *b*
Nero C iv, f. 26
21,114, f. 114 *b*
21,926, f. 23
Ar. 157, f. 12
Harl. 2930, f. 115
1 D x, f. 5 *b*
2 B iii, f. 125 *b*
24,681, f. 97
Kings 5, f. 25 (O. T. types)
15,525, f. 102
22,720, f. 60
27,697, f. 88 *b*
Kings 5, f. 24 (taking the broiled fish, O. T. types)

APPEARING AT THE SEA of TIBERIAS
‡Harl. 2897, f. 158 *b*

GIVING KEYS TO SAINT PETER
‡Eg. 809, f. 41
Eg. 1070, f. 88

ASCENSION
‡Eg. 1139, f. 11
Harl. 1810, f. 135 *b*
Cal. A xiv, f. 18
Tib. C vi, f. 15
Eg. 608, f. 134
‡Harl. 2821, f. 152
‡Harl. 2908, f. 65
‡17,738, f. 199 (types)
Nero C iv, f. 27
‡Eg. 809, f. 33 *b*
Lans. 383, f. 13 *b*

JESUS CHRIST, (*continued.*)

17,868, f. 28 *b*
Ar. 157, f. 12
2 B vi, f. 10
1 D x, f. 6
2 B iii, f. 64 *b*
11,843, f. 444
‡16,975, f. 22
21,973, f. 80
28,681, f. 5 *b*
‡Harl. 2897, f. 188 *b*
Harl. 3240, f. 36 *b* (O. T. types)
Harl. 4996, f. 33 (O. T. types)
Kings 5, f. 26 (O. T. types)
‡Ar. 83, f. 134 *b*
19 B xvii, f. 132 *b*
Harl. 2855, f. 170 *b*
25,887, f. 242 *b*
19,897, f. 167 *b*
25,697, f. 128
15,525, f. 101
20,729, f. 134 *b*
‡25,693, f. 49
15,813, f. 171 *b*
‡29,735, f. 86
‡30,014, f. 88 *b*
27,697, f. 210
Eg. 940, f. 28 *b*
Eg. 1070, f. 92 *b*
Harl. 3999, f. 18 *b*
‡18,851, f. 228
2 B xv, ff. 15 *b*, 53 *b*
15,525, f. 101
4836, f. 65
15,265, f. 127 *b*
25,697, f. 128
15,815, f. 20
28,784 B, f. 15
Eg. 940, f. 28 *b*
2 B xiii, f. 17 *b*
16,998, f. 22
Harl. 2887, ff. 28 *b*, 55 *b*
‡19 A xxii, f. 21
29,704, f. 9
17,687, f.
‡17,864, f. 6
28,962, f. 340 *b*
28,271, f. 39 *b*
22,494, f. 34
‡30,014, f. 91

AT HIS MOTHER'S DEATH-BED
Harl. 1810, f. 174
20 D vi, f. 184

COMMUNION OF Saint DENIS
Eg. 1070, f. 90 *b*

DISGUISED AS A PEDLAR WITH SEVEN CASKETS (a series)
‡25,089, ff. 79 *b*-90

See also TRINITY. MARY, Saint, the Blessed Virgin. PETER, Saint. BIBLES, illustrated, etc.

II. MYSTICAL.

FIGURE OR FACE
Cleop. C xi, f. 2 *b*
19,587, f. 62
2 A xxii, f. 221 *b*
17,467, f. 226 *b*
16,998, f. 88
15,265, f. 22
Harl. 5790, f. 88
‡Slo. 2471, f. 13 *b*
17,280, f. 169
Harl. 2854, f. 117 *b*
15,456, f. 2 (with sword in mouth, in judgment)
See APOCALYPSE.

IN GLORY OR BLESSING
‡Eg. 1139, f. 13 *b*
10,546, f. 332 *b*
Gal. A xviii, ff. 2 *b*, 21 (with saints)
‡Vesp. A viii, f. 2 *b*
Tib. C vi, f. 18 *b* (holding cornucopia)
Tib. C vi, f. 125 *b*
Harl. 76, f. 6
‡Harl. 603, f. 69 *b*
Harl. 2821, f. 1 *b*
Eg. 608, f. 1 *b*
‡Cal. A xv, f. 123 (with cross-shaped nimbus, in a vesica, between two archangels with standards, and two cherubs. Fine Saxon style)
11,695, f. 7 *b*
17,739
Lans. 383, ff. 14 *b*, 15 *b*
Nero C iv, ff. 28, 35
16,949, f. 59
14,813
17,742, f. 177
18,144, f. 15
24,683, f. 8
Ar. 157, f. 12 *b*
‡Vesp. A i, f. 1
Harl. 4972, ff. 8, 9
‡1 D x, f. 6 *b*
‡2 A xxii, f. 14
2 A iii, f. 136 *b*
16,905, f. 133
‡15,975, f. 24
‡17,006, ff. 74 *b*, 131
18,683
17,333, ff. 3 *b*, 38
21,973, f. 11
23,145, f. 138
24,642, f. 3
24,681, f. 95 *b*
‡28,681, ff. 8, 9, 100
Ar. 83, f. 131
‡Harl. 2891, f. 145
Harl. 2928, f. 14 *b*
Harl. 2979, f. 130
Harl. 4664, f. 163
Harl. 4940, f. 12 *b*
‡6 E ix, f. 4 *b*
Kings 5, f. 29 (O. T. types)

JESUS CHRIST, (*continued.*)

6 E ix, f. 9 (serpent twisted round banner)
15 D ii, ff. 117*b* (with 24 elders); 122 (saints); 124 (virgins); 126 (lamb and saints)
19 B xv, f. 6
19 C i, f. 15 (with orb)
19 D ii, f. 1
11,866, f. 1
15,267, f. 109*b* (in enclosure)
15,114, f. 184
15,525, f. 6*b*
17,012, f. 13*b*
18,851, f. 186 (angels and saints)
‡18,852, f. 65*b*
19,897, f. 139
20,694, f. 84 (Pope and kings
22,590, f. 228
25,697, f. 8
29,704, f. 6
30,014, ff. 13*b*, 45, 145
Ar. 316, f. 15*b*
Ar. 318, f. 7*b*
Eg. 1147, f. 12
Harl. 1662, f. 89*b*
Harl. 1662, f. 88*b*
Harl. 2799, f. 40
Harl. 2855, f. 96
Harl. 2886, f. 51*b* (in medallion, between two angels in medallions)
Harl. 2887, ff. 3*b*, 12*b*, 68
Harl. 2919, f. 19
Harl. 2943, f. 50
Harl. 2952, ff. 35, 39 (gris.)
Harl. 3000, f. 14*b*
Harl. 5790, ff. 4, 233
2 B xiii, f. 30
2 B xv, ff. 58*b*, 59 (with orb)
Slo. 2418, f. 130
Slo. 2471, f. 18*b* (standing in a church)
Slo 2571, f. 8*b* (standing in a church)
Slo. 2474, f. 13 (with books)

TRAMPLING ON THE LION AND ADDER
Tib. C vi, f. 114*b*

CROWNED AND THRONED, TREADING ON THE "YOUNG LION AND DRAGON"
Jul. D vii, f. 60*b*

TRAMPLING ON THE DEVIL
Harl. 4996, f. 29 (O. T. types)

PLEADING BY HIS WOUNDS TO THE FATHER
Harl. 4996, f. 38 (O. T. types)
Dom. A xvii, f. 205

WEDDING THE CHURCH
17 E vii, f. 278*b*
19 D ii, f. 288

THE GOOD SHEPHERD
15,686, f. 30*b*

BEARING THE WORLD ON HIS SHOULDERS
25,697, f. 121*b*

CONSECRATING A CHURCH
Harl. 2897, f. 449*b*

EUCHARISTIC "ECCE HOMO"
Harl. 4382, f. 182*b*
‡6 E vi, f. 15
15,281, f. 73
‡17,012, ff. 107, 172*b*
19,417. f. 249
20,729, f. 82*b*
22,568, f. 106
22,590, f. 231
24,153, ff. 143*b*, 205
27,934, f. 2*b*
28,271, f. 161
29,433, f. 107*b*
‡39,735, f. 93*b*
29,887, f. 49
30,014, f. 104*b*
Ar. 108, f. 107
Ar. 302, f. 129*b*
Ar. 341, f. 83 (undraped figure)
Ar. 341, f. 138
Burn. 352, f. 268
Dom. A xvii, f. 96
Eg. 2125, f. 146*b*
Harl. 1892, f. 47
Harl. 2854, f. 121*b*
Harl. 2887, f. 59 (dead)
Harl. 2924, f. 34*b*
Harl. 2955, f. 123
Harl. 2966, f. 84*b*
Harl. 2982, f. 53, 93
Harl. 2985, f. 140*b*
Harl. 3000, f. 138*b*
Harl. 3216, f. 179*b* (rising from water)
Harl. 5049, f. 111
Kings 9, ff. 129*b*, 264*b*
2 A viii, f. 55*b*
Slo. 2321, f. 113*b*
Slo. 2468, f. 188
Slo. 2471, f. 160*b*
Slo. 2474, f. 130
Slo. 2565, f. 132*b*
Slo. 2633, f. 144*b*
Slo. 2683, f. 65*b*
Slo. 2692, f. 14*b* (gris.)
Slo. 2916, f. 135

INFANT SEATED ON ALTAR
18,852, f. 323

IN WINEPRESS
20,729, f. 138*b*

JESUS CHRIST, (*continued.*)

DESCENDING TO A CHALICE (symbolical of the Holy Eucharist)
15,817, f. 1 *b*

IN A CHALICE, UPHELD BY ANGELS (symbolical of doctrine of Eucharist)
17,047, f. 1 *b*

INSTRUMENTS OF PASSION
11,866, f. 157
Ar. 318, ff. 82-84
Eg. 1070, f. 103
Harl. 2985, ff. 90, 91 *b*
Harl. 3000, ff. 93 *b*, 94 *b*
Slo. 2471, ff. 101-113
Slo. 2633, f. 88
15,269, f. 106 *b* (crown)
Harl. 2950, f. 33
Harl. 2863
Harl. 4996, f. 35
Kings 9, f. 41

FIVE WOUNDS
‡15,525
17,012, ff. 108-110
Slo. 2565, ff. 79, 80
Harl. 2999, f. 61 *b* (heraldic arms)

JEWS
6 E vii, ff. 200, 341 (with caricatured noses)
Burial ceremonies of the
17,280, f. 43 *b*
High priest receiving offerings
17,280, f. 97
Table explanatory of tribes, etc.
Faust. B vii, ff. 41, etc.

JEWELLERY
12,531
15,677, ff. 37, 107 *b*
18,852
Eg. 2125, f. 142 *b*
Precious stones
Harl. 334, f. 52 *b*
Aug. vi, f. 306
See BORDERS.

JOACHIM, Saint, father of the Blessed Virgin.—There is one event in which this Saint is especially represented in illustration of the Immaculate Conception. This is generally known as the "Meeting of Saint Joachim and Saint Anne at the Golden Gate of Nazareth," on the occasion of the return home of the former after the prophecy of the angel concerning the birth of a child to them.

‡17,280, f. 129 *b*
Rebuked in temple
22,279, f. 9 *b*
Angel appearing to
22,279, f. 10
Harl. 3240, f. 6 *b* (O. T. types)
15,525, f. 11
17,280, f. 129 *b*
29,704, f. 13
Ar. 120, f. 6 *b*
Eg. 2019, f. 30
Meeting with Saint Anne at the Golden Gate
22,279, f. 11
4836, f. 12
11,865, f. 6 *b*
11,866, f. 61 *b*
15,525, f. 13
17,280, f. 129 *b*
19,897, f. 211
20,694, f. 59 *b*
29,704, f. 13
Eg. 1070, f. 86 *b*
Eg. 2019, f. 30
Harl. 2876, f. 18 *b*
Harl. 2917, f. 13
‡Harl. 2969, f. 33
Harl. 2989, f. 49
Slo. 961, f. 13
Slo. 2732 B, f. 14

JOAN OF ARC, figure of
‡20 D viii, f. 1

JOAN, POPE, and her child
16 G v, f. 120

JOANNA of Navarre, Queen of England, coronation of
‡Jul. E iv, f. 202 *b*

JOANNA of Spain, portrait
†18,852, ff. 26, 228

JOB.—This prominent character of Old Testament history is not uncommonly found in late "Books of Hours," as well as in illustrated BIBLES. He is generally shown covered with boils and seated on a dunghill. There is seldom any great beauty of excellence in these pictures.

Harl. 2803
Harl. 4381, f. 215 *b*
11,865, f. 63
14,803, f. 74 *b*
15,702, f. 131
‡18,854, f. 105 *b*
20,694, f. 99
27,698, f. 16 *b*
29,433, f. 208
30,059, f. 129
Burn. 352, f. 193
Eg. 2019, f. 165 *b*
Harl. 2877, f. 86
Harl. 2916, f. 108
Harl. 2929, f. 89
Harl. 2936, f. 80
Harl. 2969, f. 105
Harl. 2999, f. 118
Harl. 5049, f. 85
Harl. 5328, f. 93
Kings 6, f. 106 *b*
Kings 7, f. 73
Kings 8, f. 78
‡15 D iii, f. 209
Slo. 2418, f. 97
Slo. 2603, f. 75
25,710, f. 57 (series)

Trials of
18,851, f. 262

With wife and children
Eg. 2019, f. 156 *b*

Destruction of his cattle
‡Eg. 2019, f. 157 *b*

Flocks struck by lightning
Eg. 2019, f. 158 *b*

Destruction of servants
Eg. 2019, f. 158 *b*

Destruction of sons
Harl. 2897, f. 249
Eg. 2019, f. 158 *b*

Told of his misfortunes
Eg. 2019, f. 165 *b*
‡Slo. 2605, f. 74 *b*
19 D ii, f. 195 *b*

Satan beating him
Eg. 2019, f. 166 *b*

Reproached by his wife
Eg. 1066, f. 35 *b*
Eg. 2019, f. 166 *b*
17 E vii, f. 186 *b*

Answering his wife
Eg. 2019, f. 167 *b*

With his friends
Harl. 4381, f. 225 *b*
19 D ii, f. 206 *b*
Harl. 2950, f. 167
Eg. 2019, f. 167 *b*
‡15 D iii, f. 219 *b*

Answering his friends
Eg. 2019, f. 175

Praying
Eg. 2019, ff. 165 *b*. 175, 176

God answering him
Eg. 2019, f. 177 *b*

Sacrifice of
17,738, f. 3 *b*
Eg. 2019, f. 157 *b*

Feasting
17,738, f. 3 *b*

Giving a feast
‡Eg. 2019, f. 156 *b*
1 E ix, f. 136 *b*
Slo. 2605, f. 74 *b*

JOB, (*continued.*)
Friends bringing gifts
Eg. 2019, f. 177 *b*
17 E vii, f. 197
With wife and second family
Eg. 2019, f. 177 *b*

JOEL
17 E vii, f. 365 *b*
19 D ii, f. 391
1 E ix, f. 229
‡15 D iii, f. 394

JOEL, (*continued.*)
Book of, illustrating "Blow ye the trumpet in Zion"
Harl. 4382, f. 118

JOHANNES ANDREA, of Bologna, presenting book to Boniface VIII.
Harl. 3751, f. 1
Harl. 3718, f. 1 *b*

JOHN, Saint, Almoner
16 B xvii, f. 55 *b*

JOHN, Saint, the Baptist.—This saint is represented according to the Gospel description, in his raiment of camel's hair, with a leathern girdle about his loins; and, as an emblem, he often carries a staff with a flag, or an *Agnus Dei*, the latter in allusion to the words with which he greeted Our Lord. Besides the reference given here, a number of representations of this Saint will of course be found under the heading of JESUS CHRIST:—Baptism.

‡Eg. 1139
28,784 A, f. 73 *b*
Harl. 928, f. 83
2 B vi, f. 11
17,006, f. 160
17,046, f. 2
21,973, f. 89
23,145, f. 27
19 B xvii, f. 28
11,865, f. 3 *b*
11,866, f. 159
11,867, f. 149
14,803, f. 101 *b*
15,114, f. 252 *b*
15,216, f. 59
15,456
15,525, f. 107
15,813, f. 238 *b*
15,815, f. 43
‡16,975, f. 14
17,026, f. 70 *b*
17,280, f. 342 *b*
17,353, f. 129 *b*
17,525, f. 145
17,943, f. 132 *b*
18,851, ff. 390, 449
‡18,852, ff. 26, 407 *b*
18,854, f. 138 *b*
19,962, f. 161
22,590, f. 237 *b*
27,697, f. 197
‡28,785, f. 151
29,433, f. 195
Ar. 318, ff. 15 *b*, 48 *b*
Tib. B iii, f. 143
Eg. 859, f. 7
Eg. 1068, f. 83
Eg. 1070, f. 94
Eg. 1147, f. 209 (with lamb)
Eg. 2125, f. 197 *b*
Harl. 1211, f. 86 *b*
Harl. 2846, f. 28 *b*
Harl. 2876, f. 87
Harl. 2900, f. 50
Harl. 2917, f. 175 *b*
Harl. 2929, f. 126 *b*
Harl. 2936, f. 105
Harl. 2948, f. 167
Harl. 2955, f. 142
Harl. 2962, f. 34 *b*
Harl. 2985, f. 21 *b*
Harl. 2989, f. 115 *b*

JOHN, (*continued.*)
Harl. 3000, f. 22 *b*
Harl. 5049, f. 58 *b*
Kings 6, f. 143 *b*
Kings 7, f. 91
‡Kings 9, f. 27 *b*
2 B xii, f. 19 *b*
2 B xiii, f. 27
‡10 B xiv, f. 3 *b*
Slo. 2321, f. 131 *b*
Slo. 2418, f. 132 *b*
Slo. 2419, f. 107
Slo. 2471, f. 27 *b*
Slo. 2571, f. 15 *b*
Slo. 2474, f. 20 *b*
Slo. 2565, f. 13 *b*
Slo. 2633, f. 17 *b*
Slo. 2916, f. 116 *b*

Nativity
Harl. 2891, f. 264 *b*
‡Harl. 2897, f. 315
19 B xvii, f. 148
4836, f. 6 *b*
16,907, f. 128 *b*
16,998, f. 93
18,851, f. 386 *b*
19,897, f. 233
29,735, f. 132
30,014, f. 112 *b*
30,038, f. 37

Naming of
Cal. A xiv, f. 20 *b*

In wilderness
‡17,012, f. 24 *b*
2 A xviii, f. 3 *b*

Preaching
‡25,885, f. 26 *b*
Eg. 2019, f. 208
Harl. 2876, f. 87

JOHN, (*continued.*)
Baptising
19 C i, f. 162 *b*
18,851, f. 23

Reproving Herod and Herodias
29,704, f. 11

Hearing of Jesus from disciples
18,851, f. 18

Decollation of
Harl. 1810, f. 107 *b*
Ar. 157, f. 7
17,006, f. 176
17,444, f. 42 *b*
‡25,886, f. 21 *b*
29,253, f. 387
‡Harl. 2897, f. 381 *b*
19 B xvii, f. 235 *b*
19 C i, f. 166 *b*
4836, f. 8 *b*
11,865, f. 86
15,815, f. 55 *b*
16,907, f. 204
29,704, f. 11
30,038, f. 56
Eg. 1070, f. 100 *b*
Eg. 2019, f. 208

Head of, in charger
23,774, f. 171

Burial
29,704, f. 11

Presenting a worshipper
Harl. 1251, f. 41

JOHN, Saint, of Bridlington
2 A xviii, f. 7 *b*

JOHN CHRYSOSTOM, Saint
19 B xvii, f. 254

JOHN, Saint, the Divine, Evangelist.—In what may be termed the symbolical pictures of this Saint, there are two distinct manners of representation. The one presents him as Evangelist, and shows him writing at a desk, accompanied by his Evangelistic symbol, the eagle. Pictures of this form are found in the earliest Manuscripts in our list, and continue throughout the whole series. The other form, very common in later art, shows the Saint holding a cup, from which a serpent is emerging.

This alludes to the legend of an attempt made to poison him, which was frustrated by his custom of signing all food with the cross before partaking of it, the effect being that the poison left the cup in the form of a serpent. We have here pointed out his attempted martyrdom by the title by which the festival commemorating it is known in the Calendar, viz., *S. Johannes ante Portam Latinam*, a term derived from the Latin Gate of Rome, before which the Saint was placed in the cauldron of oil.

Nero D iv
11,848, f. 333
Harl. 2788, f. 161 *b*
Tib. A ii, 162 *b*
4949, f. 201 *b*
Harl. 2820, f. 191
‡Harl. 2821, f. 151 *b*
Eg. 638, f. 133 *b*
‡5112, f. 14 *b*
11,838, f. 213 *b*
11,850, f. 138 *b*
11,870, f. 198
‡26,103, f. 188 *b*
‡Eg. 1139
Harl. 5647
Harl. 2970, f. 4 *b*
Harl. 2804, f. 216 *b*
Harl. 1810, f. 211 *b*
14,813, f. 90 *b*
22,739, f. 212 *b*
Burn. 20, f. 226 *b*
15,243, f. 2 *b*
22,279, f. 42
22,506
23,145, ff. 17, 28
Harl. 2897, f. 170
‡Harl. 2897, f. 290
Harl. 4382, f. 252 *b*
‡15 D iii, f. 470 *b*
‡19 A ii, f. 2
4836, ff. 12 *b*, 14, 179 *b*
11,865, ff. 3 *b*, 86 *b*
11,866, ff. 13, 159 *b*
14,803, ff. 7 *b*, 102
15,525, f. 107
15,677, f. 33 *b*
16,907, f, 22
16,998, ff. 37, 87
‡17,012, f. 26 *b*
17,026, ff. 59 *b*, 71 *b*
17,280, f. 16
‡17,353, ff. 28, 130
18,192, f. 177
18,197, f. *d*
18,851, ff. 220 *b*, 309
‡18,852, f. 182
18,854, f. 139
19,416, f. 136
19,917, f. 127
19,962, ff. 13, 162
20,694, f. 148 *b*
21,909, f. 148
25,557, f. 13
22,590, f. 238 *b*
22,751, f. 1 *b*
24,189, f. 8 *b*
25,697, f. 35 *b*
25,695, f. 13
27,697, ff. 13, 93
27,698, f. 1
28,785, f. 14
28,962, f, 35 *b*
29,433, ff. 13-201 *b*
30,038, f. 197
Ar. 318, f. 17 *b*
Tib. B iii, f. 147
Eg. 859, ff. 18, 26
Eg. 10681, ff. 83 *b*, 101
Eg. 1070, ff. 12, 87 *b*, 111
Eg. 1147, ff. 34, 211
Eg. 2019, f. 13
Eg. 2045, f. 16 *b*
Harl. 1662, f. 202 *b*
Harl. 2799, f. 185 *b*
Harl. 2854, f. 241
Harl. 2863, f. 14
Harl. 2876, f. 87
Harl. 2877, f. 13
Harl. 2900, f. 19
Harl. 2915, f. 10 *b*

JOHN, (*continued.*)
Harl. 2917, f. 177
Harl. 2919, ff. 15, 141 *b*
Harl. 2924, f. 18
Harl. 2929, f. 14
Harl. 2933, f. 31 *b*
Harl. 2934, f. 17
Harl. 2935, f. 13
Harl. 2936, f. 105 *b*
Harl. 2948, f. 32
‡Harl. 2950, f. 13
Harl. 2952, f. 121 (gris.)
Harl. 2962, f. 26 *b*
Harl. 2971, f. 13
‡Harl. 2980, f. 14
Harl. 2985, f. 23 *b*
Harl. 2999, f. 21 *b*
Harl. 3000, ff. 24 *b*, 95
Harl. 5049, ff. 8, 59
Harl. 5328, f. 13
Harl. 5731, f. 135 *b*
‡Harl. 5790, f. 232 *b*
‡Harl. 7026, f. 15
Kings 6, f. 13
Kings 7, f. 91 *b*
‡Kings 9, f. 30 *b*
15 D ii, f. 49
17 E vii, f. 441
19 C ii, f. 108
20 B ii, f. 27
Slo. 2418, f. 13
Slo. 2419, ff. 8 *b*, 14 *b*
Slo. 2468, f. 14
Slo. 2471, f. 29 *b*
Slo. 2605, ff. 5, 99
Slo. 2633, f. 19 *b*
Slo. 2726, f. 1
Slo. 2803
Slo. 2916, f. 117

With Saint Peter, raising lame man
20 D vi, f. 16

Before an emperor
20,694, f. 12

"Ante Portam Latinam"
22,279, f. 18
19 B xvii, f. 129
4836, f. 5

JOHN, (*continued.*)
‡11,865, f. 7
15,815, f. 41 *b*
20,694, f. 12
25,697, f. 291 *b*
27,697, f. 13
Eg. 1070, f. 92
Slo. 2605, f. 5

Taken to Patmos
Harl. 2969, f. 9

In Patmos
16 F v, f. 114

At Patmos, with Trinity above, and fiend upsetting inkstand
‡27,697, f. 13

Receiving in sleep the vision of the Apocalypse, his soul represented by the eagle, before the Throne of God
11,695, f. 83

Visions of
Harl. 4382, ff. 254 *b*, 255 *b*, 257, 257 *b*
1 E ix, f. 319
15 D ii, f. 107

Vision of woman clothed with the sun
‡18,854, f. 13 *b*

With beast of Apocalypse
17 E vii, f. 498
19 D ii, f. 520

With angel
Harl. 2821, f. 2
Eg. 608, f. 2
Cleop. A v, f. 3

Eating the book
15 D ii, f. 109 *b*

Raising a dead man to life
22,279, f. 18 *b*

Changing pebbles to gold
27,697, f. 13

Preaching
‡Harl. 2897, f. 184
27,697, f. 13

JOHN, (*continued.*)
Dictating to a disciple
‡Burn. 19, f. 169
In grave
22,279, f. 19 *b*
Received into Heaven
22,279, f. 19
Interceding for souls
19 B xvii, f. 5
See JESUS CHRIST:—Crucifixion

JOHN XXII., Pope
6 E vi, f. 16 *b*
Pope John, and Court
15,269, f. 369 *b*
Figure of
Harl. 1766, f. 235
14 E v, f. 472

JOHN, King of England,
hunting stag
Claud. D ii, f. 113
Nero D ii, f. 123
Vit. A xiii, f. 4 *b* (with poisoned cup)
20 A ii, f. 8 *b* (with dogs)
‡Jul. E iv, f. 4

JOHN II., King of France
Lans. 1178, f. 19

JOHN of Portugal, marriage
14 E iv, f. 284

JOHN of Gaunt
14 E iv, f. 10

JONAH
21,926, f. 97 *b*
Cast into sea
Eg. 2076, f. 2 *b*
And the whale
Harl. 4382, f. 122 *b*
17 E vii, f. 369
Swallowed by whale
17,280, f. 242
Dom. A xvii, f. 121

JONAH, (*continued.*)
Cast up by whale
Harl. 3949, f. 15 *b*
16,975, f. 73 *b*
19 D ii, f. 395
1 E ix, f. 232 *b*
‡15 D iii, f. 398 *b*

JOSEPH, the Patriarch,
history of
‡15,268, ff. 48, 54, 58, 64
19,669
Dream of
Nero C iv, f. 13
25,697, f. 86
Put into pit
‡24,678, f. 11
17,280, f. 242
‡15 D iii, f. 31 *b*
Sold into Egypt
‡24,678, f. 11
30,084, f. 138
Harl. 4381, f. 32
17 E vii, f. 32
19 D ii, f. 33 *b*
And Potiphar's wife
Nero C iv, f. 5
15,268, f. 54
22,557, f. 28
Giving corn to brethren
Harl. 4381, f. 35

JOSEPH, Saint, husband
of the B. V. Mary
Faust. B vii, f. 51
15,711, f. 115 *b*
‡18,192, f. 52
And suitors laying wands before the altar
15,525, f. 20
Budding of his rod in the Temple
22,279, f. 19 *b*
Angel appearing to, in a dream
‡17,687, f. *c*
15,525, f. 31

JOSEPH, (*continued.*)
15,813, f. 27
Harl. 7026, f. 7
At work
17,280, f. 168 *b*
See JESUS CHRIST:—Nativity, Adoration of Magi, Flight into Egypt, Presentation. MARY, Saint

JOSEPH, Saint, of Arimathea, before Pilate
24,098, f. 12 *b*
See JESUS CHRIST:—Entombment.

JOSHUA
15,248, f. 54 *b*
1 E ix, f. 56 *b*
‡15 D iii, f. 97
Appointed leader
17 E vii, f. 105
19 D ii, f. 110
Taking the Ark over Jordan
19 D ii, f. 117

JOSIAH, King of Judah
Harl. 1766, f. 121 *b*
Passover of
1 E ix, f. 116 *b*

JUDAS ISCARIOT, story of, adapted from that of Œdipus
16 G iii, f. 193
Exposed (as a child)
16 G iii, f. 193
Killing his father
16 G iii, f. 193
Agreeing to betray Christ
16 G iii, f. 193
Receiving the thirty pieces
2 B iii, f. 51
Kings 5, f. 11 (O. T. types)
Bringing back the thirty pieces
19 C i, f. 173 *b*
24,098, f. 4 *b*

JUDAS ISCARIOT, (*cont.*)
Death of
Ar. 157, f. 10
1 D x, f. 8
19 C i, f. 173 *b*
In hell
‡Tit. D xxvii, f. 76 *b*

JUDE, Saint, Apostle
Harl. 2897, ff. 186 *b*, 426 *b*
19 B xvii, f. 297
4836, f. 10 *b*
11,865, f. 5 *b*
11,866, f. 164
15,815, f. 61 *b*
18,192, f. 210
18,851, f. 476
29,433, f. 199 *b*
See SIMON, Saint.

JUDITH
17 E vii, f. 214
19 D ii, f. 224
Before Holofernes
15,268, f. 181
Slaying Holofernes
17 E vii, f. 217
‡15 D iii, f. 239
Eg. 1500, f. 11 *b*
‡18 E v, f. 137 *b*
With head of Holofernes
1 E ix, f. 129

JUDGES
12,023
23,144, ff. 2, 4, 5, 6, etc.
Costume of a judge
23,923, f. 34
Harl. 2681, f. 1
In ecclesiastical courts
15,274
In papal and ecclesiastical courts
24,642
Throne of a judge
Harl. 2681
10 E iv, ff. 62, 63

JUDGMENT, scenes of giving, in courts
Ar. 484
12,023, f. 77 *b*

JUDGMENT DAY, signs of the
18,851, f. 14 *b*
See RESURRECTION, General.

JUDOCUS, or JOSSE, Saint
22,590, f. 247 *b*

JUGGLER (minstrel of King David) throwing up knives and balls
‡Tib. C vi, f. 30 *b*
‡Harl. 4951, f. 298 *b*

JUGURTHA, figure of
15,268, f. 292
Aug. A v, ff. 196 *b*, 205

JULIAN, Saint, Bishop
20 D vi, f. 5
Harl. 3978, f. 70
19 B xvii, f. 61 *b*
17,943, f. 140 *b*
19,962, f. 166
Eg. 1070, f. 86
Harl. 2935, f. 111

JULIAN, the apostate
Harl. 1766, ff. 200, 201 *b*

JULIANA, Saint, martyrdom
27,428, f. 77

JUPITER, figure of
11,866, f. 2 *b*
Burn. 257, f. 15
Adventures of
Slo. 2452, f. 7
Burn. 257
Statue of
Harl. 1766, f. 67

JUPITER AMMON, worship of Ram in the temple of
15 D iv, f. 70

JUPITER. *See* PLANETS

JUST, Saint
Eg. 859, f. 23

JUSTICE personified
11,866, f. 3 *b*
15,685, f. 51
20,916, ff. 11, 12, 21, 22, 26
23,970
Tit. A xvii, f. 43 *b*

JUSTINA, Saint
15,815, ff. 47, 60 *b*
Life of
‡15,813, ff. 229, 263
Translation of
‡15,813, f. 263

K

KAMBER, son of King Brutus
20 A ii, f. 2

KATHARINE, Saint, of Alexandria.—This Saint appears to have been a universal favourite; and to judge by the large number of her namesakes, a number only excelled by those of Saint Mary, she was regarded with special veneration in England. This is due, no doubt, partly to the meaning of her name, and partly to the beautiful legend associated with her. Her symbol, the well known wheel of Saint Katharine, needs no description. She generally carries a sword in addition to the wheel.

KATHARINE, (*continued.*)
24,686, f. 2 *b*
28,784 A, ff. 71, 76
28,784 B, f. 8
2 B vi, f. 11 *b*
17,006, f. 189
23,145, f. 39
Eg. 1066, f. 10 *b*
Harl. 2897, f. 447 *b*
19 B xvii, ff. 5, 327 *b*
4836, f. 11 *b*
11,865, f. 6
14,803, f. 105
15,702, f. 252
15,711, f. 178
17,012, f. 38 *b*
17,280, f. 362 *b*
17,353, f. 142
‡17,943, f. 137 *b*
18,192, f. 222 *b*
18,851, f. 495 *b*
18,852, f. 417 *b*
18,854, f. 148
19,416, f. 143
19,917, f. 130
19,962, f. 176 *b*
20,694, f. 143
20,859, f. 86
22,590, f. 251 *b*
‡24,153, f. 115 *b*
25,710, f. 82 *b*
27,697, f. 100 *b*
29,433, f. 213
29,735, f. 164
Ar. 318, f. 26 *b*
Dom. A xvii, f. 149
Tib. B iii, f. 146 *b*
Eg. 1068, f. 89 *b*
Eg. 1070, f. 108
Eg. 1147, f. 222 *b*
Eg. 2019, f. 215
Harl. 1211, f. 88 *b*
Harl. 1251, f. 51
Harl. 2846, f. 44 *b*
Harl. 2854, f. 251 *b*
Harl. 2865, f. 69 *b*
Harl. 2900, f. 61 *b*
Harl. 2917, f. 179 *b*
Harl. 2919, f. 147

KATHARINE, (*continued.*)
Harl. 2929, f. 128
Harl. 2935, f. 114
Harl. 2955, f. 100
Harl. 2962, f. 38 *b*
Harl. 2966, f. 10
Harl. 2985, f. 35 *b*
Harl. 2989, f. 126
Harl. 5049, f. 64 *b*
Kings 6, f. 145 *b*
Kings 7, f. 99 *b*
‡Kings 9, f. 58 *b*
2 A xviii, f. 15 *b*
Slo. 2418, f. 136 *b*
Slo. 2419, f. 109
Slo. 2471, f. 39 *b*
Slo. 2474, f. 28
Slo. 2571, f. 19 *b*
Slo. 2633, f. 31 *b*
Slo. 2919, f. 12 *b*

Before the emperor
20 D vi, f. 18
27,428, f. 48 *b*

Confuting the heathen philosophers
29,704, f. 22

Trampling on tyrant
15,677, f. 147
Slo. 2565, f. 25 *b*

Delivered by an angel
21,926, f. 10

Martyrdom
17,444, f. 40 *b*
4836, f. 190 *b*
‡11,865, f. 90
18,850, f. 126
‡27,697, f. 200 *b*
‡28,784, f. 173 *b*
29,704, f. 22

Body of, carried by angels
11,865, f. 90

Presenting Henry VI. to the B. Virgin Mary
Dom. A xvii, f. 74

KATHARINE, Saint, of Siena.—It seems strange that a Saint, who in modern times well nigh eclipses the older Saint Katharine as a patroness, should be so seldom noticed in mediæval Manuscripts. This is no doubt due to the lateness of her date, while her modern popularity is doubtless due to the particular school of asceticism of which she is indisputably the chief ornament. Her emblems are the "stigmata" (*see* FRANCIS, Saint) and, on her head, the crown of thorns. In the Dulwich Gallery there is a beautiful picture of this Saint by Carlo Dolci, well known by the photographs and engravings of it under the erroneous title of "Mater Dolorosa," given to it in the catalogue of that collection.

18,851, f. 368
27,697, f. 100 *b*

KATHERINE of France, Marriage of, to Henry V.
Jul. E iv, f. 222
20 E vi, f. 9 *b*
See HENRY V.

KATHERINE DEI MEDICI, Queen, A.D. 1517
Tit. A xvii
20 C xi, f. 298 *b*

KEIUINUS, Saint, with bird
13 B viii, f. 20

KENNEL
27,699, f. 39 *b*

KETTLE
Harl. 603, f. 22 *b*
On a hanger
11,696, f. 8

KEY
15,243, f. 34
19 B xv, f. 38 *b*
14 E iii, f. 97

KEYS of City, surrender of
16 G vii, f. 234
21,143, f. 239 *b*
Harl. 4411, f. 75
18 D vii, f. 106
20 B xx, f. 34

KING, and EMPEROR
Emperors
15,274, f. 1
15,685, ff. 85, etc.
18,851, f. 198
Harl. 326
Harl. 3461, f. 90
Harl. 4375
Lans. 1179, f. 120 *b*
14 E i, f. 286
16 G v, f. 123
19 E v, f. 367 *b*
20 B xv, f. 2
20 C i, ff. 1, 24 *b*, etc.
Heads of
Eg. 1500
Wife of
15,685, ff. 88, 92 *b*, 94, etc.
Son of
15,685, f. 96 *b*
With courtiers
18 D vii, f. 2
Imperial crowns
Harl. 4375
See CROWNS.
Kings
Tib. B v, f. 85 *b*
Ar. 157, f. 74
Ar. 484
Claud. D vi, f. 1
Lans. 782, ff. 3 *b*, 10 *b*, etc.
‡2 A xxii, f. 219 *b*
2 B vi, f. 11 *b*

KING, (*continued.*)
15,268
15,274
15,477
Jul. A v, f. 53 *b*
Nero A iv
Nero D ii
Vitel. E ii
Harl. 3448
Harl. 4389, f. 8 *b*
10 E iv, f. 162
19 D i
20 A ii, ff. 3, etc.
20 A v
20 B i, ff. 1, 15
20 D iv, f. 102
‡Slo. 3983
10,341, f. 8
‡15,434, f. 54
‡28,549, f. 5 *b*
29,704, f. 30
Burn. 257
Harl. 326
Harl. 4425, ff. 87, etc.
Lans. 1178, f. 19
14 E iii, ff. 11, etc.
15 D vi
17 E iv
18 D vii
20 A xix, f. 1

On throne
15,268, ff. 105 *b*, etc.
15,685, f. 4
Aug. A v, f. 45 *b*
15 E vi, f. 293
16 G ix, f. 169

Portraits of Biblical kings
Eg. 1500

Head of a
13 A iii, f. 131

With queen and princess
16 F i, f. 221

And queen
15,269
17 F vii, f. 126
20 C ii

KING, (*continued.*)
With courtiers
12,029
12,228
16 G vi
16 G vii
10 D viii, f. 1
19 A 20
19 D i, ff. 1, etc.
20 C vii
20 D ii
18,750
21,143, ff. 1, 381, 480, etc.
Nero E ii
Vesp. A xvii
Harl. 4335, f. 10
Harl. 4379
Harl. 4380
Harl. 4411, f. 98
14 E iv, f. 10
14 E vi, f. 10
16 G ii, f. 40 *b*
17 E v
18 G ii, ff. 93, 153 *b*, 154 *b*
19 A vi, f. 2
19 E vi
20 B xx, ff. 4, 9 *b*, etc.
20 C ii, ff. 1, etc.
20 D xi
Slo. 2433

Receiving a book
Burn. 257, f. 6 *b*

Shooting animals
16 G v, f. 44

Giving a charter
83 C 13
6 E vi, f. 114 *b*

Suppliants before a
Harl. 4375, f. 118

Washing feet of poor men
Slo. 2433, f. 139 *b*

Naked, in a river
20,698, f. 65

In bed
Vesp. B i, f. 4

KING, (*continued.*)
Falling from a tower into the water
23,929, f. 7
Death of
20 C iv, f. 30
Allegory of living and dead
Ar. 83, f. 128
22,568, f. 146 *b*
Royal robes of
13 E vi, f. 16
See DAVID. ENGLAND. FRANCE. etc.

KITCHEN, royal
‡Harl. 4375, f. 179

KNIFE
Jul. A vi, f. 3 *b*
Tib. C vi, f. 5 *b*
Harl. 603, f. 66 *b*
Burn. 19, f. 62 *b*
10 A xiii, f. 2 *b*
11,695, f. 86
Harl. 2803, f. 1 *b*
Harl. 2804, f. 1 *b*

KNIGHT.—Pictures of Knights in armour are, as may naturally be imagined, of very frequent occurrence in secular Manuscripts. Many illustrations of Biblical subjects also contain representations: for there are many scenes of Old Testament history where the armed warrior may be appropriately introduced; and in New Testament history the betrayal of Jesus Christ, the events of the Passion, and the Resurrection, are seldom depicted without some fine examples of Knights in the chain mail or plate armour of the period in which the illustration was designed.

24,686, ff. 11, 17
‡Lans. 782
‡2 A xxii, f. 220
20 D iv, ff. 53, etc.
10,292-4
‡11,843, f. 1
12,029
12,228
15,268, ff. 77 *b*, 149, etc.
15,477
‡17,006, f. 8
Claud. D ii, ff. 30, 70, 73
Nero A iv, f. 67
Vitel. E ii
Harl. 273, f. 70 *b*
Harl. 4389
Harl. 4903
‡6 E ix, f. 24
‡10 E iv, ff. 103, etc.
16 G vii
20 A ii, ff. 1 *b*, 2, etc.
20 B i, ff. 10, 25 *b*
20 C vi, ff. 3, 4 *b*, 11, etc.
10 D ii
Slo. 2430, f. 2 *b*
17,280, f. 2 *b*
19,416, f. 133
‡21,965, f. 4
‡22,329
Jul. E iv, ff. 20 *b*, 219 *b*
Harl. 326, f. 13 *b*
Harl. 4379, 4380
Harl. 4431, f. 103 *b*
14 D iv, v
14 E iii
15 E vi
16 F i, f. 221
16 F ii, f. 73
16 G ii, f. 1
17 F i, ff. 55, etc.
‡19 C viii
19 E ii
19 E iii
20 C viii, f. 2 *b*
20 C ix
20 D xi

KNIGHT, (*continued.*)
Making a
Jul. E iv, art. 6, f. 202
20 D xi, f. 134 *b*
In a tournament
Vitel. E ii, f. 12
17,353, f. 85
Jul. E iv, ff. 203, 215, etc.
Combat of Knights
20 D iv, f. 187, etc.
Rescuing lady from a wild man
10 E iv, f. 74 *b*
Rescuing lion from a dragon (a tale)
10 E iv, ff. 80 *b*, etc.
Prayer of
Eg. 745, f. 33
Reposing
19 E ii, f. 145
Obliterated figure of a
15,685, f. 12
Of the Garter
28,330, f. 31
Of Saint John of Jerusalem
‡Harl. 4372, f. 12
"Of Love," armed
20 A xvii, ff. 88, 125, etc.
KNIGHT, (*continued.*)
Roman
Harl. 1766, ff. 156 *b*, 171 *b*
See ARMOUR. HORSE. RIDER. TOURNAMENT.

L

LABOUR, personified
Ar. 71, ff. 24, 39 *b*
LADDER up to heaven
Eg. 943, ff. 163 *b*, etc.
Harl. 4431, f. 190
Scaling
Claud. B iv, f. 11 *b*
15,268, f. 101 *b*
10 E iv, ff. 202, etc.
6797, f. 162
24,945, f. 201 *b*
Burn. 169, f. 174 *b*
Aug. A v, ff. 18, 469 *b*
Harl. 4374, ff. 211, 225 *b*
Harl. 4431, f. 142 *b*
‡14 D iv, f. 54
14 E iv, ff. 59 *b*, etc.
15 E i, f. 163
15 E vi, f. 207
17 F i, ff. 68 *b*, 207
‡17 F ii, f. 117 *b*
20 C ix
See SIEGE.

LADY.—The figures of noble ladies, court personages and others, which are introduced frequently into the illuminations, are useful for the purpose of studying the costume of the period in which the pictures themselves were designed.

10,292-10,294
12,228
20 C vi, f. 3
20 D ii
18,750
‡Ar. 71, ff. 24, 39 *b*
Burn. 257
Nero D ix
Harl. 4372, f. 140
‡Harl. 4376, f. 271
Harl. 4425
Harl. 4431
16 G v
18 G ii, ff. 160, 160 *b*, 161 (mourning)
19 E ii, ff. 145, 319 *b*, etc.

LADY, (*continued.*)
19 E ii, f. 306
19 E iii, ff. 159, 282 *b*
20 B xx

See COSTUME. COURTIERS. ECCLESIASTICAL CEREMONIES: — Funerals. TOURNAMENTS, etc.

LAIUS, King
Harl. 1766, ff. 43, 45

LAKE, with serpents
Aug. A v, f. 124

LAMB
‡Harl. 3448, f. 37 *b*
Couchant
20 A xvi
Adoration of the
15 D ii, f. 162 *b*
19 B xv, f. 25
‡17,353, f. 146

LAMBERT, Saint, of Liege
21,114, f. 7 *b*
Martyrdom
20 D vi, f. 96 *b*

LAMP
Nero C iv, f. 13
Lans. 381, f. 11
16,975, f. 17
18,633

LAMP, (*continued.*)
6 E vi, f. 15
18,850, f. 20 *b*
28,681, f. 4
‡Harl. 6205, f. 32

LANCASTER, Duke of
Harl. 1319, f. 50

LANCE, holy
15 E i, f. 99
Personages holding the head of the
24,189, ff. 9, 10

LANCE-RESTS
14 D v, f. 130

LANCERS, charge of
17 F ii, f. 243

LANCELOT of the Lake, romance of, illustrated
20 C vi
20 D iv

LAND, divisions of
Aug. vi, f. 271

LANDING-BOARD
16 G vii, f. 343

LANDRADA, Saint
29,253, f. 361

LANDSCAPES AND COUNTRY SCENERY.— Always introduced with appropriateness and excellent effect, many of these are of very beautiful design, and elaborated with an exquisitely minute and detailed art. Although they are for the most part purely imaginary, occasionally no doubt the artist has striven to depict native and, to him, familiar scenes. The number of these pictures is of course much greater than the references here given, which point out some of the best examples only. In some of the later examples, as for instance, Cotton Manuscript, Augustus A v, it would be difficult to conceive a finer means of depicting natural scenery. Mr. Thompson, Assistant Keeper of the Manuscripts in the British Museum, in his article on Illuminations in the English

Cyclopædia, says, "It is at the beginning of the fifteenth century that the landscape begins to take a part in the miniature." At first the landscape consists of nothing more than conventional details; the sky being represented by the diapered work and ornamental designs of earlier centuries.[1] Gradually these backgrounds of artificial form shrink away, the sky is introduced, and by the middle of the century the diapered patterns are no longer employed. Then the size of the hills is increased, rivers and water introduced, and a more natural appearance is obtained. But the effect of distance, and the proper adjustments of foreground and background, were hardly understood until the latter half of the fifteenth century. Nevertheless the true horizon is still unfound, "Mountains are piled upon mountains, and seas and rivers carried far above their natural level in the attempt to gain the horizon. About A.D. 1470-1480 we find the details of the landscape at length assuming their natural proportions, and settling down under the proper laws of perspective."

Harl. 603
12,029
12,228
19,587
Eg. 943
‡14 E ii
20 D iv, ff. 53, etc.
11,696
12,531
17,012, ff. 44 *b*, 79 *b*, 180 *b*
18,000
18,193
18,750
‡18,852
19,720
20,698
20,916
21,247
21,463
21,602
‡22,318
‡24,189
‡25,885
‡25,886
‡26,667, ff. 4, 6, etc.
27,699
28,962, f. 44 *b*
Burn. 169
Burn. 257
‡Aug. A v (very fine)
Aug. A vi
Nero E ii
‡Eg. 940
‡Eg. 1065
‡Eg. 2125
Harl. 326
Harl. 334
Harl. 3380
‡Harl. 3403, f. 1
‡Harl. 3469
Harl. 3718, f. 1 *b*
‡Harl. 4337, f. 2
Harl. 4372-4375
Harl. 4376, f. 90
Harl. 4385
Harl. 4431
Harl. 5256
‡Harl. 6205
2 A xviii, ff. 3 *b*, 5 *b*, 6 *b*, 11 *b*
‡14 D iv-14 D vi

[1] It is worthy of note, that even so late as the time of Charles I. the sky of his first great seal is represented by a diapered pattern of interlacing elliptical lines. This is probably the last relic of the diapered backgrounds of the fourteenth century illuminations. See British Museum Additional Charter, 6022, published in the Journal of the British Archæological Association for 1870.

LANDSCAPES, (*continued.*)
14 E i
‡14 E iv, 14 E v
‡15 D iv
15 E i-15 E iv
‡16 F ii, f. 1
16 F v, f. 114
16 G ii-16 G v
‡16 G viii, ff. 86*b*, 116, 189, etc.
16 G ix, ff. 42 *b*, 76 *b*, etc.
17 E iii, ff. 184, etc.
‡17 E iv
17 F i
‡17 F ii, vi, vii
17 C xxxviii
‡18 D ii
18 D vii
‡18 E i-18 E v
19 B x, f. 2
‡19 C viii
19 C ix, f. 8
‡19 E ii, iii, v
19 E vi, f. 10
20 A xvi
20 B iii
20 B xx
20 C i
20 C v
‡20 C ix
20 E i-20 E vi
Slo. 2421

With buildings
16,997, ff. 44 *b*, 57, 63, 68, 129, 153 *b*
‡17,026, ff. 43, 59 *b*, 111, 136
‡Eg. 2045, ff. 16 *b*, 82, 95, 172 *b*, 216 *b*
‡Harl. 2863, ff. 56, 110 *b*
Harl. 2915, ff. 20 *b*, 31, 37, 153 *b*, 156 *b*, 173 *b*
2 A xvi, f. 48
16 F iii

With hills
15,814, f. 7
17,012, f. 24 *b*
‡17,280, ff. 129 *b*, 168 *b*, 190 *b*, 210 *b*, 242
‡18,197 C

LANDSCAPES, (*continued.*)
‡18,854, ff. 40 *b*, 49, 57,
‡24,075
‡24,098
27,697, ff. 39, 71 *b*, 83 *b*, 213
27,697, ff. 52 *b*, 110 *b*
27,697, ff. 56 b, 200 *b*
Harl. 2917, f. 111
Harl. 2950
Harl. 2999
‡16 G iii
‡19 A ii

With lake and buildings
27,697, ff. 13, 64 *b*
‡28,785, ff. 14, 42 *b*, 67

Sunset
‡Aug. A v, f. 38

In moonlight
17,280, f. 113 *b*

At night
15,114
‡Eg. 1065, f. 116 *b*
‡18 E v, f. 137 *b*

River and hills
15,528, ff. 207 *b*, 241 *b*, 282 *b*
‡Eg. 1070, f. 53
16 G iv, f. 7

With rocks
Harl. 4381, f. 43
17,012, f. 24 *b*
27,697, ff. 60, 71 *b*, 83 *b*, 110 *b*, 213
Eg. 943
14 E v, f. 174
16 G viii, f. 147 *b*
17 C xxxviii
18 G ii, ff. 108 *b*, etc.
20 C v, f. 42

Rural
12,004
‡19,417, ff. 167 *b*, 168, 194 *b*
19,720
27,697, f. 118 *b*
Harl. 2971, f. 13

With sea-views
18,197, *i*

LANDSCAPES, (*continued.*)
‡18,851, ff. 63, 71, 77, 241, 368
‡18,854, f. 13 *b*
‡28,962, f. 151
Harl. 2980, f. 14
19 A ii
With snow
18,850, f. 65
28,962, f. 332 *b*

LANTERN
6 E vi, f. 15
24,098, f. 4 *b*
12 C iii, f. 10 *b*
Slo. 2683, f. 38 *b*

LAUREDANO (Leonard),
Doge of Venice, A.D. 1515
Harl. 3403

LAURENCE, Saint. The emblem of this Saint, the gridiron, is too well known to need description. When symbolically represented, he is always vested in a deacon's dalmatic, and it is not easy to distinguish him from Saint VINCENT, also a deacon, who suffered a similar martyrdom. Pictures of the martyrdom of Saint Laurence are not uncommon, and, in late instances particularly, the artists often seem animated by a desire to magnify as much as possible the horrors of the torture.

24,686, f. 2
28,784 A, f. 74
Harl. 928, f. 77 *b*
17,006, f. 172
21,965, f. 5
19 B xvii, f. 204
4836, f. 181 *b*
11,855, f. 4 *b*
11,866, f. 170
15,813, f. 251
15,815, f. 51
17,012, f. 63
17,026, f. 76
‡17,047, f. 2
17,280, f. 352 *b*
17,353, f. 133
18,192, f. 214
18,197, *h*
18,851, f. 431
18,854, f. 141 *b*
19,962, f. 163
20,694, f. 141
22,590, f. 241
27,697, f. 95
29,704, f. 32
‡29,735, f. 146
30,014, f. 153 *b*
Ar. 318, f. 49 *b*
Tib. B iii, f. 142
Eg. 1068, f. 85
Eg. 1070, f. 98
Harl. 2917, f. 177 *b*
Harl. 2929, f. 125 *b*
Harl. 2936, f. 107 *b*
Harl. 2985, f. 57 *b*
Harl. 3000, f. 57 *b*
Harl. 5049, f. 61
Kings 7, f. 93
Kings 9, f. 87 *b*
Slo. 2571, f. 40 *b*
Slo. 2565, f. 46
Slo. 2633, f. 52
2835, f. 225
Slo. 2916, f. 119
Distributing gifts to the poor
‡29,902, f. 4
Before the emperor
Cal. A xiv, f. 25
Martyrdom
Cal. A xiv, f. 25
21,926, f. 10 *b*
28,784 B, f. 15
20 D vi, f. 92
17,444, f. 35 *b*
29,253, f. 374 *b*

LAURENCE, (*continued.*)
Nero D ii, f. 36 *b*
‡Harl. 2897, f. 358
Harl. 3978, f. 96
18,850, f. 126
25,697, f. 328
29,433, f. 203
29,704, f. 17
30,038, f. 51
Tib. A vii, f. 40 *b*
‡Eg. 2019, f. 209

LAVAL (Jean de), Sire de Chasteaubrient, portrait of
Harl. 4393, f. 2 *b*

LAW, Courts of
15,274
Ar. 439
6 E vii, f. 345
‡Harl. 2681, f. 1
See COURT.

LAW, forms of
Ar. 484
Decisions of ecclesiastical law, interiors and processes of courts, etc.
15,274

LAWYERS
Ar. 484
23,144, ff. 2, 3
6 E vi
Costume of, A.D. 1483
Harl. 2681, f. 1

LAZARUS as a bishop
15,682, f. 190 *b*

LAZARUS
See JESUS CHRIST.

LEGATE, costume of a
23,923, f. 33

LEICESTER, view of
13 A iii, f. 35

LELIUS (Cicero)
Harl. 4329, f. 130

LEO, Saint
4836, f. 4
Tib. B iii, f. 142 *b*

LEONARD, Saint
19 B xvii, f. 289
15,281, f. 214 *b*
17,943, f. 139 *b*
19,416, f. 179
24,153, f. 127 *b*
Eg. 859, f. 9 *b*
Eg. 1070, f. 106 *b*

LETTER, giving a
Harl. 4431, ff. 53, 97 *b*, etc.
15 E i, f. 78
20 A v, f. 58
Giving, to the devil
Harl. 4411, f. 14

LEWELLYNN, decapitation of
Nero D ii, f. 181

LIBERALITY personified
Harl. 4374, f. 249

LIBRARY, interior of
15,685, f. 83
See FURNITURE.

LICHFIELD CATHEDRAL, sketch of
Jul. A x, f. 61

LIFE personified
Tib. C vi, f. 6 *b*

LILY
6 E ix, f. 2 *b*
Tit. A xvii, ff. 34 *b*, 135 *b*

LILY-POT
19 C i, f. 35
See FLOWERS. MARY, Saint:—Annunciation.

LINCOLN CATHEDRAL,
view of
Nero D ii, f. 105

LION
‡Harl. 603
12,029, f. 7
‡15,274, f. 3
19,587, f. 2
Harl. 4382, f. 257
‡6 E ix, f. 8 *b*
‡17 E vii, f. 265
‡14,787
‡14,816, f. 37
‡15,685, f. 72
20,916
Harl. 2715, f. 1
Lans. 1179, f. 62 *b*
20 B xx, ff. 50 *b*, 80 *b*
Combat of, and man
Harl. 4375, f. 213 *b*
Man opening the jaw of a, (symbol of fortitude)
‡18 E iv, f. 227
With goat in its mouth, man seizing tail (allegorical)
15,269, f. 187
Man killing
10 E iv, f. 30
Carrying off twins to suckle them (a tale)
10 E iv, ff. 120, 121, etc.
Hunt of the
15,268, f. 1 *b*
Combat of, with dragon
Harl. 4431, f. 99
With a woman
13 B viii, f. 19 *b*
Trap for
Harl. 4751, f. 3

LIONNEL DU LAC
14 E ii, iii

LISBON, view of the city of
‡12,531, vii, viii

LISTS
See TOURNAMENT.

LITTER, lady in
‡18 E ii, f. 1

LIVY, illustrated
Burn. 198
Lans. 1178
15 D vi

LOCK AND KEY
Eg. 943, f. 79 *b*

LOCRINUS, King, son of Brutus
Nero D ii, f. 17
20 A ii, f. 2

LONDON, view of the city
Nero D ii, f. 17
Harl. 4380, f. 174 *b*
‡13 A iii, f. 27
‡16 F ii, f. 73
Tower of
Harl. 4380, f. 181 *b*
13 A iii, f. 56
‡16 F ii, f. 73
Bridge
‡16 F ii, f. 73
Inhabitants of
Harl. 1319, f. 53 *b*

LONGIUS, Saint, breaking idols
20 D vi, f. 54 *b*

LONGUS, (Benedictus)
"Rector Caneæ insulæ Cretæ," A.D. 1567, portrait of
Ar. 255

LOOM, weaver's
17,280, f. 129 *b*
‡20,698, ff. 90, 101
Harl. 4431, f. 126
See WEAVING.

LORENT, a translator, presenting his book
20 A xii

LOT, going forth with his daughters
24,678, f. 11

Departing from Sodom
‡15,268, f. 26 *b*

Wife of, turning back and looking at Sodom
24,678, f. 11

Daughters of
Harl. 3448, f. 27

LOUIS, Saint, King of France
18,192, f. 221
18,851, f. 444
29,433, f. 208
29,735, f. 149 *b*
Tit. A xvii, f. 43 *b*
Eg. 940, f. 2 *b*
Eg. 1070, f. 99 *b*
Harl. 2876, f. 91 *b*

Coronation of
19 E vi, f. 439 *b*

Bearing the Holy Cross
Harl. 2897, f. 390 *b*
4836, f. 9
18,851, f. 455
2 B xiii, f. 32 *b*

Sick persons holding petitions to
Tit. A xvii, f. 43 *b*

Healing the sick
18,853, f. 48

Presenting Henry VI. to the Blessed Virgin
Dom. A xvii, f. 49

Mother of
Tit. A xvii, f. 44

LOUIS XI., King of France, and Court, A.D. 1476
‡Harl. 4485, f. 9
‡19 C vi
Lans. 191, f. 1

LOUIS, Saint, Bishop
Eg. 1070, f. 99

LOYS, Duke of Bourbon,
Manuscript presented to
Harl. 4917, ff. 1, 4, 52

LOVE personified
19 B xiii, ff. 3 *b*, 16, etc.
‡Harl. 4425, ff. 18 *b*, 22, etc.
Harl. 4431, f. 53
20 A xvii, ff. 16, etc.

Illustrations of the "Breviaire d'Amour"
‡19 C i

LOVERS, meeting of
Harl. 4431, f. 376

LOYE, Saint
Eg. 859, f. 17

LUCIAN, Saint
19,962, f. 166 *b*

LUCIUS, King of Britain
Faust. B vii, f. 53 *b*

LUCENE (Vasque de) presenting book to Prince
Burn. 169, f. 11
16 G ix, f. 7
17 E v
20 C iii, f. 12

Portrait of
17 F i, f. 14

LUCIFER, or SATAN
‡19,587, f. 58

Overthrown
‡18 G ii, f. 161 *b*

See DEVIL.

LUCILIUS BALBUS
15,434

LUCRETIA
Harl. 4373, f. 1 *b*
Rape of
Harl. 1766, f. 101 *b*
Harl. 4374, f. 211
Death of
Harl. 1766, f. 105
Harl. 4425, f. 79

LUCY, Saint
15,813, f. 217 *b*
16,907, f. 12 *b*
18,851, f. 303

LUCY, (*continued.*)
17,280, f. 366 *b*
27,697, f. 100 *b*
29,433, f. 215 *b*
29,735, f. 115 *b*
30,038, f. 63 *b*
Eg. 1070, f. 86 *b*
Martyrdom
20 D vi, f. 75

LUDOLPH of Saxony, author, teaching
25,885, f. 3

LUKE, Saint, Evangelist. The commonest pictures of this Saint occur as frontispieces to his Gospel, or are annexed to his portion of the *Cursus Evangelii* in "Books of Hours." These representations, which date from the earliest times, show him writing his Gospel; and he is always accompanied by his evangelistic symbol, the ox or calf. There are also a few pictures showing Saint Luke as an artist, painting a portrait of the Blessed Virgin with her Infant, in accordance with a Church tradition of very early date.

Nero D. iv
11,848, f. 219
Harl. 2788, f. 108 *b*
Tib. A ii, f. 110 *b*
Harl. 5785, f. 187 *b*
4949, f. 125 *b*
22,740, f. 15
Harl. 2820, f. 120
Harl. 2821, f. 100 *b*
Eg. 608, f. 87 *b*
‡5112, f. 3 *b*
11,838, f. 135 *b*
11,850, f. 91 *b*
‡Burn. 19, f. 100 *b*
Harl. 1810, f. 139 *b*
Harl. 2799, f. 173 *b*
Harl. 2804, f. 199
Harl. 2970, f. 3 *b*
Harl. 5647
14,813, f. 56 *b*
22,739, f. 127 *b*
‡Burn. 20, f. 142 *b*
22,506.
23,145, f. 23 *b*
Harl. 2897, f. 422 *b*
17 E vii, f. 423 *b*
19 B xvii, f. 291
4836, ff. 10 *b*, 16
11,865, f. 5 *b*
11,866, ff. 14 *b*, 165 *b*
14,803, f. 8 *b*
15,815, f. 61
17,280, f. 17
‡17,353, f. 29 *b*
18,192, ff. 178 *b*, 212
‡18,852, f. 184
18,854, f. 15
19,962, f. 14
25,695, f. 15 *b*
27,697, f. 14 *b*
27,698, f. 1
28,785, f. 16 *b*
28,962, f. 34 *b*
29,433, ff. 14 *b*, 201 *b*
30,038, f. 189
Eg. 859, f. 12
Eg. 1070, ff. 12 *b*, 104 *b*
Eg. 1147, f. 35 *b*

LUKE, (*continued.*)
Eg. 2019, f. 15
Harl. 2863, f. 16
‡Harl. 2877, f. 14 *b*
‡Harl. 2900, f. 17
Harl. 2915, f. 10 *b*
Harl. 2917, f. 14 *b*
Harl. 2924, f. 20
Harl. 2929, f. 15 *b*
Harl. 2933, f. 33.
Harl. 2934, f. 15
Harl. 2950, f. 16
Harl. 2952, f. 119 *b* (gris.)
Harl. 2962, f. 27 *b*
Harl. 2969, f. 10 *b*
Harl. 2971, f. 14 *b*
‡Harl. 4393, f. 6 *b*
Harl. 5049, f. 9
Harl. 5731, f. 88 *b*
‡Harl. 5790, f. 142 *b*
Kings 6, f. 14 *b*
19 C ii, f. 160
Slo. 2418, f. 14 *b*
Slo. 2419, f. 10
Slo. 2468, f. 16
Slo. 2605, f. 6 *b*

Disputing with doctors
‡15 D iii, f. 455

Painting
15,677, f. 35
18,851, f. 473

Painting the B. V. Mary
11,865, f. 8
20,694, f. 14 (scenes from life of)
Harl. 5328, f. 16 *b*

Martyrdom of
11865, f. 8

LUNA
Tit. D xxvii, f. 65 *b*
11,866, f. 6 *b*

In chariot
‡Tib. B v, f. 47

See CONSTELLATIONS. MOON.

LUPUS, Saint
19 B xvii, f. 240 *b*
Harl. 2967, f. 210
19,962, f. 169
Eg. 1073, f. 100

LURE for hawks
10 E iv, ff. 78, etc.
19,720, f. 264 *b*

LUTHER (Martin)
preaching
‡4727, f. 1

LUXURY personified
19 C i, f. 32
Harl. 4373, f. 88 *b*

LYCURGUS, bones of
Harl. 1766, f. 14 *b*

LYDGATE (John), portrait
Harl. 1766, f. 5
Slo. 2452

LYING IN STATE
28,962, f. 383 *b*
Aug. A v, f. 425 *b*
Naw E ii, f. 317 *b*
20 D ii, f. 301

See ECCLESIASTICAL CEREMONIES:—Burial.

M

MACARIUS, Saint, martyrdom of
11,870, f. 67

MACCABEES, Book of
1 E ix, f. 247 *b*
‡15 D iii, f. 248 *b*

Battles of the
Harl. 4382, ff. 133 *b*, 143
18,851, f. 266

MACCABEES, (*continued.*)
Battle of the "Five comely men with golden bridles"
Harl. 4382, f. 154 *b*
Letter of the Jews of Jerusalem delivered to the Jews of Egypt
Harl. 4382, f. 148
‡15 D iii, f. 422 *b*

MACHINERY, various
Harl. 3281
Harl. 6205, f. 23
Hydraulic
24,945, ff. 195, etc.
Harl. 3281
Inflating machine
24,945, f. 247 *b*
Military
19 D i, f. 111
‡24,945

MACLOU, Saint
19,962, f. 168 *b*

MACROBIUS, Saturnalia of
Harl. 2715

MAGI, The
Harl. 4751, f. 16 *b*
11,865, f. 1
‡15,815, f. 13 *b*
29,735, f. 28 *b*
17 C xxxvii, f. 18
Star appearing to
Harl. 3240, f. 12 *b*
Travelling to Bethlehem
Nero C iv, f. 12
Journey to Bethlehem
Lans. 420, f. 8
Harl. 3571, ff. 24, 24 *b*
Ar. 302, ff. 165 *b*, 166 *b*, 167 *b*
Harl. 3000, f. 74
Before Herod
Nero C iv, f. 11
Ar. 157, f. 4

MAGI, (*continued.*)
Lans. 420, f. 8
1 D x, f. 2
20,694, f. 55 *b*
Led by angel
‡Eg. 1139, f. 2 *b*
Angel appearing to
Ar. 157, f. 4 *b*
Lans. 420, f. 8 *b*
1 D x, f. 2 *b*
17,280, f. 197 *b*
Returning
‡11,865, f. 40
17,280, f. 198

MAGICIAN calling up a devil
6 E v, f. 535 *b*
In magic circle
Tib. A vii, ff. 42, 44

MAGNENTIUS, death of
Harl. 1766, f. 195 *b*

MAGPIE
6 E vi, f. 128

MAHOMET, figure of
17 C xxxviii, f. 33
Teaching
Harl. 1766, f. 223
Death of
Harl. 1766, f. 224

MALACHI, figure of
Lans. 381, f. 8
Harl. 4382, f. 132 *b*
17 E vii, f. 376 *b*
19 D ii, f. 403 *b*
1 E ix, f. 239 *b*
15 D iii, f. 409 *b*

MALCHUS(?)
Harl. 4374, f. 1

MALLET
Harl. 603, f. 50

MAMBRES AND IAMNES, illustration of the history of
Tib. B v, f. 87 *b*

MAMERTINUS, Saint, baptism of
20 D vi, f. 232 *b*

MAN, ages of
17 E iii, f. 80
Ar. 83

MAN-BULL
13 B viii, f. 19

MANACLES
Harl. 4375, f. 1

MANDEVILLE (Sir John), illustrated travels of, 1366
‡24,189
‡17 C xxxviii
Portrait of
24,189, f. 3

MANDRAGORA, the, or mandrake root
‡Slo. 278, f. 48 *b*
Harl. 4986, f. 44
Slo. 1975, f. 57 (female)
Method of obtaining the
Vitel. C iii, f. 57 *b*
Slo. 1975, f. 49
Harl. 5294, ff. 43, 46 *b*
Harl. 1585, f. 57

MANGER, a
1 E ix, f. 254 *b*
See JESUS CHRIST :—Nativity.

MANNA, fall of
17,280, f. 97

MANTICORA, a fabulous creature
11,283, f. 8
‡12 C xix, f. 29 *b*
12 F xiii, f. 24
Slo. 3544, f. 11

MANTUA, view of the city of
Eg. 1065, f. 116 *b*

MANUMISSION, ceremony of
12,023, f. 29
Ar. 439, f. 192

MARCELLINUS, Saint
17,006, f. 156 *b*
19 B xvii, f. 113 *b*

MARCELLUS, Saint
19 B xvii, f. 46
18,192, f. 219 *b*
Eg. 1070, f. 106 *b*
Martyrdom of
Harl. 2897, f. 283 *b*

MARCUS, Saint, Pope
18,851, f. 470 *b*

MARK (Anthony), portrait of
22,318, f. 2
Scenes from life
Harl. 1766, ff. 156 *b*, etc.

MARGARET, Saint.—This Saint is usually represented as accompanied by a dragon, from whose body, burst asunder, she is sometimes emerging. This alludes to a legend which forms part of the story of her martyrdom. Her death is seldom depicted; and, indeed, we have only one instance of it in the list, in which, however, the details of her passion are given at considerable length.

21,926, f. 9 *b*
24,686, f. 2 *b*
28,784 A, ff. 72, 76
23,145, f. 40

MARGARET, (*continued.*)
24,681, f. 18 *b*
28,784 B, f. 8
19 B xvii, f. 157 *b*
20 D vi, f. 228
4836, f. 192
12,231, f. 1 *b*
17,012, f. 42 *b*
17,280, f. 365
17,353, f. 142 *b*
18,851, f. 406 *b*
18,854, f. 148 *b*
19,416, f. 144 *b*
19,962, f. 177
22,590, f. 250
‡24,153, f. 125 *b*
25,710, f. 82
27,697, f. 100 *b*
29,433, f. 214 *b*
28,785, f. 174 *b*
Ar. 318, f. 32 *b*
Dom. A xvii, f. 149
Tib. B iii, 146 *b*
Eg. 1066, f. 10 *b*
Eg. 1068, f. 89 *b*
Eg. 1070, f. 95 *b*
Eg. 1147, f. 225 *b* (with dove)
Eg. 2019, f. 216
Harl. 318, f. 8 *b*
Harl. 1211, f. 87 *b*
Harl. 1251, f. 53 *b*
Harl. 2846, f. 48 *b*
Harl. 2900, f. 63
Harl. 2919, f. 147 *b*
Harl. 2929, f. 129

MARGARET, (*continued.*)
Harl. 2935, f. 116
Harl. 2948, f. 178
Harl. 2962, f. 39 *b*
Harl. 2974, f. 165 *b*
Harl. 2985, f. 37 *b*
Harl. 2989, f. 125
Harl. 3000, f. 42 *b*
Harl. 5049, f. 64
Harl. 5370, f. 168 *b*
Kings 7, f. 100
Kings 9, f. 62 *b*
Slo. 2418, f. 137
Slo. 2471, f. 43 *b*
Slo. 2474, f. 31
Slo. 2565, f. 29 *b*
Slo. 2571, f. 21
Slo. 2633, f. 35 *b*
Slo. 2916, f, 126 *b*
2 A xviii, f. 17 *b*
Life and martyrdom
5347

MARGARET, Saint, "Pelagienne"
19 B xvii, f. 283 *b*

MARGARET of France, Duchess of Savoy, figure of, A.D. 1560
Slo. 2421

MARGARET of Scotland, Dauphiness
15,300, f. 1

MARK, Saint, the Evangelist.—With one or two unimportant exceptions, this Saint only appears in his character of Evangelist, when he is shown writing at a desk, and is accompanied by his well known symbol, the winged lion. As is the case with those of the other Evangelists, these pictures begin at a very early date, and continue throughout the whole range of Christian art.

Nero D iv
11,848, f. 147
Harl. 2788, f. 71 *b*
Tib. A ii, f. 72 *b*
Harl. 5785, f. 144 *b*
4949, f. 80 *b*
22,740, f. 93 *b*
Harl. 2804, f. 189 *b*
Harl. 2820, f. 78
Harl. 2821, f. 67 *b*

MARK, (*continued.*)
Eg. 608, f. 59 *b*
‡11,838, f. 86 *b*
11,850, f. 61 *b*
‡Burn. 19, f. 62 *b*
Harl. 1810, f. 93 *b*
Harl. 2970, f. 2 *b*
Harl. 5647
14,813, f. 38 *b*
‡Burn. 20, f. 90 *b*
17,046, f. 2
22,506
23,145, f. 19
17 E vii, f. 413
18 D viii, f. 45 *b*
19 B xvii, f. 2
19 B xvii, f. 111
19 C ii, f. 139
19 D ii, f. 440
4836, ff. 4 *b*, 20
11,865. ff. 2 *b*, 10 *b*
11,866, ff. 17 *b*, 162 *b*
14,803, f. 10 *b*
15,677, f. 39
15,815, f. 39 *b*
16,907, f. 96
17,280, f. 20 *b*
‡17,353, f. 32 *b*
18,192, ff. 181 *b*, 211 *b*
18,851, f. 364
‡18,852, f. 189
18,854, ff. 16, 17
19,962, f. 16
20,916 (several forms)
25,695, f. 21
27,697, f. 17 *b*
27,698, f. 2
‡28,785, f. 24
28,762, f. 33 *b*
29,433, ff. 16 *b*, 201 *b*
30,038, f. 184
Eg. 859, f. 19
Eg. 1147, f. 39 *b*
Eg. 1070, ff. 13 *b*, 91
Eg. 2019, f. 19
Harl. 2799, f. 166 *b*
Harl. 2877, f. 17 *b*
Harl. 2863, f. 19 *b*
‡Harl. 2900, f. 23 *b*

MARK, (*continued.*)
Harl. 2915, f. 10 *b*
Harl. 2917, f. 18
Harl. 2924, f. 23
Harl. 2929, f. 18 *b*
Harl. 2933, f. 36
Harl. 2934, f. 19
Harl. 2935, f. 112 *b*
Harl. 2948, f. 37
Harl. 2950, f. 21
Harl. 2952, f. 124 (gris.)
Harl. 2962, f. 29 *b*
Harl. 2969, f. 12 *b*
Harl. 2971, f. 17 *b*
‡Harl. 3216, f. 107 *b*
Harl. 3403
Harl. 5049, f. 11 *b*
Harl. 5328, f. 18 *b*
Harl. 5731, f. 57 *b*
Harl. 5764, f. 1
‡Harl. 5790, f. 87 *b*
Kings 6, f. 18 *b*
Kings 156
‡Lans. 1179, f. 65 *b*
Lans. 1179, f. 76
15 D iii, f. 445 *b*
Slo. 2418, f. 16 *b*
Slo. 2419, f. 13
Slo. 2468, f. 20
Slo. 2605, f. 9 *b*

Before the Pope
20,694, f. 17

Martyrdom
20 D vi, f. 63 *b*
‡Harl. 2897, f. 282 *b*

Lion of, A.D. 1543
‡27,933

MARQUE (François de), portrait of
Harl. 1319, f. 2

MARS
11,866, f. 3 *b*

MARSEILLES, fortress of
‡Aug. A v, f. 51 *b*

MARTHA, Saint
28,784 A, f. 76
19 B xvii, f. 186
15,682, ff. 33 *b*, 190 *b* (fish for emblem)
18,851, f. 417

Death of
15,682, f. 213 *b*

MARTIAL, Saint, Bishop of Limoges
8 F viii, f. 163
20 D vi, f. 139 *b*
11,866, f. 166
Lans. 1179, f. 60

MARTIAL, illustration to works of
12,004

MARTIN, Saint, of Tours.—The majority of pictures of this Saint represent him simply as a bishop; and the only events of his life recorded in miniatures are the well known division of his cloak with a beggar at the gate of Amiens, and the legend of the apparition of Satan in the form of Christ to him, on which occasion the devil was driven away by a characteristic rebuke administered by the Saint, who was not to be deceived by his wiles. The only instance of this latter picture in our dictionary is of the 11th century.

11,662, f. 3
17,006, f. 187 *b*
21,965, f. 5
Harl. 2897, f. 435
19 B xvii, f. 312
4836, f. 186
11,865, f. 6
11,866, f. 174 *b*
15,813, f. 270
15,815, f. 64 *b*
17,280, f. 359
18,192, f. 217
19,962, f. 168
22,590, f. 248
‡24,153, f. 104 *b*
25,697, f. 361
28,785, f. 171 *b*
29,433, f. 210
29,704, f. 14
29,735, f. 161 *b*
Tib. B iii, f. 142 *b*
Eg. 1070, f. 107
Harl. 2948, f. 175
Harl. 2989, f. 121
‡Kings 9, f. 49 *b*
Lans. 1179, f. 277 *b*
Slo. 2321, f. 140

Dividing his cloak
20 D vi, f. 107
‡15,219, f. 12
16,907, f. 266 *b*

Vision of the devil simulating Christ
‡Cal. A xiv, f. 29

Translation
20 D vi, f. 119

MARTIN, Saint, of Vertau
Eg. 745, f. 73

MARTINIAN, Saint, martyrdom of
Harl. 2897, f. 328 *b*

MARTYRS
‡6 E ix, f. 8
‡Tib. B iii, ff. 142, 142 *b*
17,353, f. 136 *b*

The ten thousand
18,851, f. 385 *b*
Harl. 5049, f. 113 *b*

MARY, Saint, the Blessed Virgin.—Next to her Divine Son, the Virgin Mother holds the highest place in the estimation of mediæval artists as a subject for art. Representations of her may be classified in a similar manner to those of Our Lord; viz.: as *Historical* and *Mystical*, and these we will proceed to take in detail.

I. Historical.—Such is the meagreness of the information supplied by the Bible with respect to any events of the life of the Blessed Virgin in which Jesus Christ is not actually implicated, that the majority in this class are derived from traditional sources, and are commonly considered legendary and apocryphal. The falsity of everything that does not appear in Holy Scripture is, however, no necessary corollary to the truth of the Bible; so without expressing any opinion one way or the other, we may place in their regular order, with the circumstances mentioned in the more authentical records, a series of events which are certainly founded upon very ancient tradition, if on nothing better. The life of Our Lady thus begins with her Nativity (for pictures relating to the Immaculate Conception are either classified under her parents, Saints Anne and Joachim, or belong more properly to the *Mystical* division). Pictures of this event are mostly late (as are all those relating to her earlier life), and present few peculiarities to distinguish them from other Birth Scenes. Her Presentation in the temple, or Dedication, often forms a beautiful picture, and generally shows her as a little maiden of apparently seven or eight years old (according to the story she was three years of age) ascending the fifteen steps leading to the temple, and there received by the High Priest. The *Sposalizio* or Marriage of the Virgin to Saint Joseph, is a subject the treatment of which is well known from Raphael's beautiful picture in the Brera at Milan. Earlier forms of the same subject carry to greater lengths the anachronisms of costume and surroundings which Raphael has by no means avoided. These often represent the event as occurring at the door of a fifteenth century church, and the ceremony as being performed according to the use of Sarum (or of whatever rite may have been prevalent in the home of the artist). The next event in the series is the most important of all: the Annunciation. Strictly speaking, it should form part of the series of Jesus Christ, as being the beginning of the Incarnation, but in all pictures the Blessed Virgin is so completely (if one may use the term reverently) the *heroine* of the subject, that it must needs be more associated with her than with her Son. Into these pictures, from a very early date, artists have been accustomed to throw all their powers, whether of skill, beauty, or devotion; and, indeed, great opportunities are afforded by the subject. A discussion of the varieties of representation would occupy too much space. The chief differences are, whether the event takes place indoors or out of doors; and

Domine labia
mea aperies.
Et os meum

whether the Virgin receives the message standing, kneeling, or sitting. The earlier pictures, following Byzantine traditions, represent her standing and out of doors, but so early as the fourteenth century at least, many variations are introduced, and the latest pictures show the event as taking place in a well furnished bedroom, while Our Lady kneels at a *prie-dieu*. Another variable point is the introduction of the Dove or of the Father in the clouds above, sometimes with rays emanating from either of them, indicating the subject of the picture in a manner only possible in ages of greater faith and reverence than the present. Next in order comes the event recorded in the same chapter of Saint Luke as the Annunciation, the Visitation or meeting with Saint Elizabeth. These pictures afford very little scope for variety, and merely show the two expectant mothers embracing, with sometimes Saint Joseph and Zacharias in the background. Here again details are often indicated with the simple-minded literalness peculiar to the middle ages. After this we find no sets of illustrations to be classified under the name of the Virgin herself, until we arrive at the end of her life. In all other events she appears as a subordinate personage, or only among a number of others, while her Son occupies the chief place, and gives the name to the event. The pictures of the death of Our Lady generally differ but little from other death-bed scenes which introduce a religious element. The Virgin lies on a bed, while the Apostles stand round her, and Saint Peter, often attired as Pope, administers the last Sacraments, or recites the commendatory prayers. But in some cases the figure of our Lord appears, and, receiving the soul of His mother in the conventional form of a child, bears it away with Him to heaven. (This occurs in an early instance in Harl. 1810.) There are a few instances of the Entombment of the Virgin, and one (in the Bedford Missal) of the legend of the punishment of the Jewish high priest who attempted to overthrow the bier. Of the Assumption there are many instances, but there is little variety of detail. Some pictures show below the tomb filled with flowers, others only the astonished Apostles beholding the Assumption itself, and a few give the incident of the delivery to Saint Thomas of the girdle, which after many adventures is said to rest in safety in the *Capella della Santissima Cintola*, at Prato in Italy. The series closes with a large set of pictures representing the Coronation of Our Lady. It is a question whether this is not more strictly *mystical* than *historical*, and there are many who look upon it as typifying the final glorification of the Church, rather than representing an event. But it so often follows the Assumption as part of a series that it is better not to separate them. It will be seen from the notes appended to the references that there are various differences of detail in this subject. The pictures have been divided by some into two classes, those which do and those which do not include

saints, angels, and other spectators, the latter being treated as mystical; but judging by the indiscriminate way in which either kind takes its place among other events, there appears to be little reason in such a division, which would really only make the earlier pictures mystical and the later historical. In some pictures the Blessed Virgin kneels, in some she sits beside her Son, in others she is crowned by the Holy Trinity instead of by Christ alone. The subject was always a favourite, and some of the finest pictures in existence (several for example by the greatest of religious artists, Fra Angelico da Fiesoli) represent this climax to the life of her whom "all generations have called Blessed."

II. Mystical.—Under this heading are included all such pictures as represent a doctrine or quality, or a continuous state of being, rather than any definite event. The first of these consist of simple emblematic pictures, showing her either in a nimbus or glory or merely appear as a portrait. Of these there is little definite to be said. The costume is generally founded on the Byzantine type, with a long flowing robe and a veil or wimple, and, as may be supposed, the artist has generally endeavoured to represent that expression of purity and tenderness which has been always held to be appropriate to the Virgin Mother. Then we have two pictures representing emblematically, but somewhat materialistically, the Immaculate Conception. These should perhaps have been placed with pictures of Saint Anne, as she is apparently the most important figure, but the context of the pictures has led us to arrange them as we have done. Next to these are pictures which we have called *Sine labe originali Concepta*, taking the expression used in the Litany of Loretto, and applying it to the class of representation so familiar to everyone from those beautiful works of Murillo, known by the unmeaning title of "The Immaculate Conception." After this comes one instance of a Greek picture, to which for want of a better term we have given the anti-Nestorian name Θεοτόκος. This is an emblematic representation referring to the period between the Annunciation and the first Christmas Day, and resembles, *mutatis mutandis*, the pictures of the preceding class. The next set is that very large collection of pictures of various forms which represent the Mother of God holding in her arms her Divine Babe. It is not known when this form of portrait originated, but it is generally referred to the period of the Nestorian heresy, and the Third General Council, at about which time those of the orthodox party were accustomed to show their Catholicity by the use of these pictures. There are some who would trace in these representations a connection with the Egyptian figures of Isis and Horus, or with the Indian figures of Buddha and *his* virgin mother, but in the absence of any historical proof of the connection, nothing but a desire to find plagiarism of paganism in everything Christian could lead

one to regard as other than very natural coincidences, resemblances between some few out of many thousands of pictures of such a very simple subject as a woman holding a child. Some of the earliest portraits of the Virgin and Child extant have been attributed to Saint Luke, but there is nothing to show that a literal portrait was ever painted by him, though he has given us by means of her own Canticle a word-portrait of Our Lady which has inspired all sacred artists from his day to our own. There are many varieties of this class of picture; more perhaps than of any other except the Crucifixion of Jesus Christ. They fall naturally into two divisions: the one rather of the nature of a portrait, wherein the Mother is seated on a throne, sometimes accompanied by saints or angels, and generally directing her attention to her Infant; and the other of a more glorified and mystical type, in which she stands among clouds and gazes straight before her with that strange far-away look in her eyes so well known in Raphael's *Madonna di San Sisto*. Among the latter there are found several in which a background of wavy nebulous rays projects in a vesica form around the figure, which stands upon a crescent, and whose head sometimes bears a starry crown (*see* †15,281, f. 65 *b*). This is intended to pourtray the description of the Blessed Virgin given by Saint John in the Apocalypse, "And there appeared a great wonder in heaven, a woman clothed with the sun, and having the moon under her feet, and round her head twelve stars." Next to, and closely connected with these, come illustrations of the Holy Family. These are mostly of late date, and are too well known from many of the works of Raphael, Murillo, and Perugino, to say nothing of hosts of other artists, to need description. The next set represents the sad moment when the prophecy of Simeon was fulfilled, and the Mother held the dead body of her Son in her arms. These pictures are best known by their Italian name *Pietà*. The subject was not common in England, though occasionally found (see "Journal of the British Archæological Association," Vol. XXXIV, p. 348), but in Flemish, French, and Italian Manuscripts, as well as in Italian and German paintings and engravings, it is very common. It represents an imaginary scene intermediate in time between the Descent from the Cross and the Entombment of Jesus Christ, but also has mystical reference to the Holy Eucharist. Closely associated with this subject is that termed "Our Lady of the Seven Sorrows," a mystical representation showing the Virgin with her breast pierced by seven swords, in allusion to the seven sorrowful events of her life. There is one picture in our list entitled *Sancta Maria ad Nives*, which refers emblematically to, though it does not in this case represent as an event, the miracle accompanying the foundation of the Church of Santa Maria Maggiore at Rome, and, in the Breviary in which it occurs, forms the

initial to the Propria for the day which commemorates the circumstance (August 5th). The rest of the pictures in our list are sufficiently expressed by their title, and need no further description.

I. HISTORICAL.

SERIES OF LIFE OF

Slo. 1977, f. 9 *b*
29,434
29,902, f. 10
Harl. 3571 (legendary and Scriptural)

MIRACLES

10 E iv, f. 260, etc.
15,682, f. 144

BIRTH

Cal. A xiv, f. 26 *b*
22,279, f. 11 *b*
30,072, f. 254 *b*
Harl. 2449, 243
‡Harl. 2897, f. 385
Harl. 3240, f. 7 *b*
Harl. 4996, f. 7
19 B xvii, f. 243
4836, f. 9
11,865, f. 5
15,525, f. 17
15,813, 256 *b*
16,907, f. 210 *b*
18,851, f. 451 *b*
19,897, f. 252 *b*
21,235, f. 113
29,735, f. 151
Ar. 120, f. 7 *b*
Eg. 1070, f. 101 *b*
Eg. 2019, f. 30
Harl. 629, f. 1 *b*
Slo. 961, f. 13

PRESENTED IN TEMPLE

22,279, f. 12
Harl. 3240, f. 8 *b* (O. T. type)
Harl. 4996, f. 8 (O. T. type)
4836, f. 30
15,525, f. 18
17,012, f. 104 *b*
19,417, f. 233
20,729, f. 18 *b*
23,774, f. 202
28,962, f. 329
Ar. 120, f. 8 *b* (O. T. types)
Ar. 341, f. 75
Harl. 2846, f. 118 *b*
Harl. 2989, f. 27
Harl. 3000, f. 89 *b*
Harl. 7026, f. 22
Kings 6, f. 27 (priest in cope and mitre)
Kings 9, f. 137
Slo. 961, f. 13
Slo. 2471, f. 94 *b*
Slo. 2565, f. 76

MARRIAGE

22,279, f. 13
Harl. 3240, f. 9 *b* (O. T. type)
Harl. 4996, f. 9 (O. T. type)
4836, f. 30
15,525, f. 21 (priest wrapping stole around the hands)
20,729, f. 19 *b* (priest in mitre)
24,075, f. 34
25,885, f. 3
27,697, f. 29
29,704, f. 13
Harl. 2989, f. 27
Kings 6, f. 27 (priest in cope and mitre)
Slo. 2605, f. 17 (priest in crossed stole and mitre)

ANNUNCIATION

30,844, f. 41
Harl. 2821, f. 22
Eg. 608, f. 20
‡Eg. 1139, f. 1
Nero C iv, f. 10
‡Harl. 1810, f. 142
Lans. 381, f. 1 *b*
17,868, f. 14 *b*
21,114, f. 8 *b*
24,683. f. 9 *b*
28,784 A, f. 14 *b*
28,784 B, f. 2
Ar. 157, f. 3
Cal. A vii, f. 4
Harl. 2930, f. 10 *b*
Lans. 420, f. 7
1 D x, f. 1
2 A iii, f. 8 *b*
2 A xxii, f. 12 *b*
2 B iii, f. 9 *b*
2 B vi, f. 8
11,843, f. 3 *b*
‡16,975, f. 16
17,444, f. 86 *b*
19,587, f. 77
21,973, f. 32
22,279, f. 13 *b*
22,280, f. 9
‡23,145, f. 44
24,681, ff. 15 *b*, 20
30,072, f. 142
Eg. 745, f. 30 *b*
Harl. 2449, f. 127
Harl. 2979, f. 20
Harl. 3240, f. 10 *b* (O. T. type)
Harl. 3978, f. 6 *b*
Harl. 4996, f. 44
Eg. 1066, f. 11
Kings 5, f. 1 (O. T. types)
15 D ii, f. 3
19 B xvii, f. 91
19 C i, ff. 29, 156
11,867, f. 1
‡16,997, f. 21
‡15,677, ff. 23, 52
‡17,026, f. 81

MARY, (*continued.*)
18,751, f. 37
19,416, f. 37 *b* (angel in cope)
25,695, f. 29
27,697, ff. 29, 77 *b*
29,706, f. 32
‡29,735, ff. 7, 123 *b*
‡29,887, f. 14
‡29,903, f. 8
30,038, f. 27
30,059, f. 29
Eg. 1070, ff. 15 *b*, 89
Eg. 1147, f. 49
Harl. 512, ff. 89, 89 *b*
Harl. 2950, f. 33
Harl. 4411, f. 1
‡16 G iii, f. 18 *b*
‡2 A xviii, f. 23 *b* (with two worshippers)
2 A xviii, f. 34
Slo. 2683, f. 25 *b*
Harl. 1251, f. 5 *b*
Harl. 2915, f. 14 *b*
18,213, f. 22
15,216, f. 7 *b*
‡Eg. 2019, f. 30
Harl. 2863, f. 30
Harl. 2947, f. 8
Harl. 2999, f. 23
Slo. 961, f. 13
‡Eg. 1068, f. 14
‡18,854, f. 27
‡Harl. 2974, f. 20
Slo. 2468, f. 22
Harl. 2989, f. 27
‡Harl. 2972, f. 14
Burn. 352, f. 105
Harl. 2948, f. 39 (Gabriel very young)
‡Slo. 2605, f. 17
‡Harl. 2969, f. 38
Slo. 2419, f. 22
11,865, f. 2
16,998, f. 17
Harl. 2887, ff. 29, 55 *b* (figures on pedestals)
‡Harl. 2936, f. 15
29,704, ff. 2 (Gabriel with six wings, as a seraph); 37
‡29,433, f. 20
Harl. 2921, f. 23 *b*
20,694, f. 20
‡18,851, f. 354
2 B xv, ff. 15 *b*, 53 *b*, 58 *b*, 63
15,525, ff. 12, 22
Harl. 1662, f. 17 *b*
4836, f. 3 *b*; 30
Harl. 2935, f. 21
Harl. 2865, f. 13
Harl. 5762, f. 22
Harl. 5370, f. 33
Harl. 5328, f. 25
Harl. 2919, f. 47
Slo. 2692, f. 22 *b* (gris.)
Slo. 2732, f. 14
19,962, f. 42
Slo. 2916, f. 137 *b*
Kings 8, f. 1
22,590, f. 67 *b*
Ar. 316, f. 52 *b*
15,265, f. 10 *b* (Trinity above)
17,943, f. 13
19,417, f. 15 *b*
15,528, f. 13 *b*
25,697, f. 281
15,815, f. 39
29,706, f. 32
‡28,785, f. 30
‡Harl. 2877, f. 29
‡Harl. 2867, f. 21
21,909, f. 13
‡Harl. 2924, f. 38
11,866, f. 19
16,914
18,197, f. *e*
Kings 7, f. 10
‡28,962, f. 336 *b*
27,698, f. 4
18,853, f. 19
28,271, f. 12
28,681, f. 7 *b*
16,968, f. 10
2 A viii, f. 16 *b*
22,720, ff. 16, 54 *b* (curious angel)
Harl. 2952, f. 126 (gris.)
Harl. 2854, f. 154 *b*
Ar. 203, f. 8 *b*
Ar. 341, f. 23
Ar. 302, f. 139 *b* (angel clad in feathers)
‡Slo. 2321, ff. 41, 122
Harl. 2971, f. 26
Harl. 2959, f. 22
Slo. 2803, f. 29
Harl. 2966, f. 14 *b*
Harl. 2943, f. 17 *b*
15,267, f. 15 *b*
Harl. 2923, f. 39 *b*
24,075, f. 280 *b*
‡16 G iii, f. 18 *b*
Harl. 2916, f. 26
Harl. 2933, f. 45
19,897, f. 224
Harl. 5049, f. 16
14,803, f. 22
Harl. 2918, f. 25
Harl. 2922, f. 25
19,417, f. 15 *b*
15,702, f. 26
15,525, f. 22
20,729, f. 32 *b*
Harl. 1662, f. 17 *b*
‡Kings 9, f. 66 *b*
Harl. 2968, f. 27 *b*
25,693, f. 4
Slo. 2605, f. 17
‡Slo. 2418, f. 25
Kings 6, f. 27
21,235, f. 23 *b*
25,710, f. 15
15,813, f. 230 *b*
15,711, f. 99 *b*
24,153, f. 92 *b*
‡18,852, f. 194 *b*
19,738, f. 32 (gris.)
12,231, f. 21
Harl. 3000, f. 45
Harl. 2884, f. 22 *b*
Harl. 2876, f. 7

MARY, (*continued.*)
Harl. 1211, f. 20 *b*
Harl. 2858, f. 34 *b*
Harl. 5781, f. 31
25,885, f. 3
Harl. 2853, f. 35 *b*
Harl. 2998, f. 17
Harl. 2846, f. 50 *b*
‡Harl. 2940, f. 38
Harl. 2900, ff. 25, 200 (with worshipper)
‡18,192, f. 19

VISITATION
‡Eg. 1139, f. 1 *b*
Nero C iv, f. 10
17,868, f. 15
28,784 A, f. 23 *b*
Ar. 157, f. 3
Calig. A vii, f. 6 *b*
Harl. 928, f. 4
Lans. 420, f. 7
1 D x, f. 1
2 A xxii, f. 13
11,843, f. 3 *b*
‡16,975, f. 16 *b*
‡23,145, f. 67
24,681, f. 31 *b*
Ar. 83, f. 130 *b*
Nero D ii, f. 28
Eg. 1066, f. 25 *b*
19 C i, f. 156 *b*
11,867, f. 21
‡16,997, f. 44 *b*
18,213, f. 28
18.751, f. 58
‡18,852, f. 218 *b*
‡18,854, f. 40 *b*
25,695, f. 62
27,697, f. 39
30,059, f. 51 *b*
Eg. 1070, f. 29 *b*
Eg. 1147, f. 71
Harl. 2915, f. 20 *b*
Harl. 2950, f. 49
Harl. 2974, f. 39
Harl. 2996, f. 44 *b*
Slo. 961, f. 24
‡Slo. 2468, f. 32 *b*
Eg. 2045, f. 61 *b*
17,026, f. 97
19,416, f. 46 *b*
17,280, f. 168 *b*
15,077, f. 64
‡Harl. 2924, f. 54 *b*
11,866, f. 34 *b*
Kings 7, f. 22
27,698, f. 6
18,853, f. 28 *b*
Harl. 2989, f. 36 *b*
Burn. 352, f. 44
Harl. 2948, f. 59
Slo. 2605, f. 23 *b*
Harl. 2969, f. 50 *b*
‡11,865, f. 23 *b*
Harl. 2887, f. 28 *b*
‡Eg. 2019, f. 56
Harl. 2955, f. 23 *b*
Harl. 2999, f. 31
‡Harl. 2877, f. 37
‡21,909, f. 25
29,433, f. 43 *b*
Harl. 2921, f. 31 *b*
Harl. 2934, f. 34
20,694, f. 34
18,851, ff. 195 *b*, 399
2 B xv, ff. 15 *b*, 21 *b*, 48 *b*, 53 *b*
4836, f. 53
Harl. 2935, f. 35
Harl. 2865, f. 18
Harl. 5762, f. 44
Harl. 5370, f. 48 *b*
Harl. 5328, f. 35 *b*
Slo. 2732, f. 22 *b*
Kings 8, f. 14 *b*
22,590. f. 88
17,943, f. 22
15,815, f. 46
29,706, f. 32
‡28,785, f. 42 *b*
16,968, f. 13
Harl. 2952, f. 134 *b* (gris.)
Ar. 341, f. 31
‡Slo. 2321, f. 45 *b*
19,738, f. 42 (gris.)
Harl. 3000, f. 51
Harl. 2884, f. 46 *b*
Harl. 2876, f. 25 *b*
Harl. 2853, f. 55 *b*
Harl. 2998, f. 24 *b*
Harl. 2846, f. 61
Harl. 2900, f. 36
‡18,192, f. 40 *b*
‡Harl. 2971, f. 46 *b*
Harl. 2999, f. 31
Harl. 2923, f. 49 *b*
Harl. 2916, f. 37
Harl. 2933, f. 61 *b*
Harl. 5049, f. 30
14,803, f. 29
Harl. 2918, f. 44 *b*
15,525, f. 23
20,729, f. 33 *b*
‡Kings 9, f. 76 *b*
25,693, f. 5
Slo. 2605, f. 23 *b*
‡Slo. 2418, f. 33
Kings 6, f. 48
25,710, f. 20
15,813, f. 242 *b*
15,711, f. 66
24,153, f. 92 *b*

COMING TO BETHLEHEM WITH SAINT JOSEPH
24,075, f. 34

AND SAINT JOSEPH REFUSED AT THE INN
24,075, f. 34

WITHIN FANT CHRIST, SAINT JOSEPH RETURNING FROM THE TEMPLE
Kings 6, f. 70
17,280, f. 221 *b*

AND SAINT JOHN AT FOOT OF CROSS
14,803, f. 20

See JESUS CHRIST:—Crucifixion.

MARY, (*continued.*)
WITH SAINT JOHN AND ANGELS
‡17,280, f. 238 *b*
Harl. 1892, f. 5 *b*

WITH APOSTLES, GAZING AFTER JESUS
Nero C iv, f. 27

See JESUS CHRIST:—Ascension.

DEATH OF
‡Harl. 1810, f. 174 (Jesus receiving soul)
‡Eg. 1139, f. 13
Nero C iv, f. 29
Harl. 2930, f. 14 *b*
2 B iii, f. 50 *b*
20 D vi, f. 184 (J. C. receiving soul)
16,975, f. 23
17,006, f. 173
17,444, f. 134 *b*
22,279, f. 17
28,784 B, f. 15
‡29,253, f. 379
30,072, f. 232
Harl. 2449, f. 230 *b* (J. C. receiving soul)
Harl. 2891, f. 279
Harl. 2897, f. 366 *b*
19 C i, f. 100 *b*
11,865, f. 44 *b*
15,265, f. 129 *b* (J. C. holding her soul)
15,525, f. 104
17,280, f. 130
17,524, f. 137 *b*
‡18,193, f. 56 *b*
‡15,854, f. 78 *b*
‡25,887, f. 273 *b*
30,038, f. 53 *b*
‡28,962, f. 342 *b*
29,704, f. 16
Harl. 2876, f. 43 *b*
Harl. 2982, f. 44
Harl. 5049, f. 51
Kings 6, f. 79 *b*
Slo. 2605, f. 46 *b*

ENTOMBMENT
21,114, f. 10 *b*
21,926, f. 24 *b*
18,192, f. 84

ASSUMPTION
‡Harl. 2908, f. 123 *b*
17,739, f. 17 *b*
21,973, f. 93 *b*
29,902, f. 4
Harl. 2449, f. 223
Harl. 2928, f. 15 *b*
19 B xvii, f. 216
‡20 B ii, f. 1
4836, f. 8
15,682, ff. 105-122
15,813, f. 253
15,815, f. 52
‡16,997, f. 163
16,998, f. 29
17,280, f. 130
18,197, f. *l*
18,853, f. 61
19,897, f. 248
20,729, f. 136 *b*
22,494, f. 35
‡25,693, f. 51
28,271, f. 52 *b*
‡29,735, f. 148
‡30,014, f. 124 *b*
Eg. 1070, f. 99
Harl. 2876, f. 43 *b*
Harl. 2887, f. 25 *b*
Harl. 2887, f. 28 *b*
‡Harl. 2936, f. 51
Harl. 5049, f. 107
2 B xii, f. 23
2 B xiii, f. 30 *b*
2 B xv, ff. 15 *b*, 53 *b*

RECEIVED INTO HEAVEN
Harl. 2835, f. 226

GIVING GIRDLE TO SAINT THOMAS
29,704, f. 16
2 B xv, f. 53 *b*

CORONATION
21,114, f. 10 *b*
21,926, f. 24 *b*
28,784 B, f. 7 *b*
Harl. 928, f. 63
Harl. 2930, f. 14 *b*
17,006, f. 173 *b*
17,444, f. 142
22,279, f. 17 *b*
23,145, f. 123
28,784 B f. 15
‡Ar. 83, f. 135 *b*
Harl. 3240, f. 39 *b*
Harl. 4996, f. 36 (O. T. types)
Kings 5, f. 28 (O. T. types)
19 B xvii, f. 5
19 C i, f. 100 *b*
4836, f. 100 *b* (crowned by angel before J. C., who wears a bishop's mitre)
11,867, f. 54 *b* (seated with Trinity as equal)
15,525, f. 105
17,280, f. 34 *b* (with Trinity)
18,751, f. 103
18,851, f. 301
‡18,851, f. 437
16,997, f. 84 *b*
20,694, f. 71 *b*
25,695, f. 147
‡28,785, f. 91
29,433, f. 83
29,895, f. 126 *b* (by the Trinity)
Dom. A xvii, f. 149 (with saints below)
Eg. 1070, f. 41 *b*
‡Eg. 2045, f. 115 *b*
Harl. 2865, f. 34
Harl. 2934, f. 74
Harl. 2935, f. 80 *b* (coronation by angel before God the Father)
Harl. 5370, f. 116 *b*
Harl. 5762, f. 83

MARY, (*continued.*)
Kings 8, f. 47 *b*
2 B xv, ff. 15 *b*, 49 *b*, 53 *b*
Slo. 961, f. 62
Slo 2732 B, f. 51
16,968, f. 31 *b*
Harl. 2855, f. 236 *b*
Slo. 2726, f. 92 *b*
Harl. 3000, f. 82 *b*
Harl. 2884, f. 102 *b*
Harl. 2876, f. 47
Harl. 2917, f. 70
Harl. 2846, f. 105 *b*
‡Harl. 2900, f. 97 *b* (crowned by seraph)
‡Harl. 2971, f. 78 *b*
Harl. 2999, f. 57
Harl. 2975, f. 225
Harl. 5049, f. 55
Harl. 2918, f. 77
15,525, f. 105
20,729, f. 110 *b*
Slo. 2418, f. 74
Kings 6, f. 79 *b*
25,710, f. 32
24,153, f. 92 *b*
Eg. 2019, ff. 98, 234 *b*
Harl. 2955, f. 56
Harl. 2999, f. 57
‡Harl. 2877, f. 68 *b* (crowned by angels only)
21,909, f. 61
Harl. 2924, f. 98 *b*
11,866, f. 58
Kings 7, f. 48
27,698, f. 12
Harl. 7026, f. 22
‡Eg. 1068, f. 41
Harl. 2974, f. 83
Harl. 2980, f. 32 *b*
Burn 352, f. 97
‡Harl. 2948, f. 89
‡Harl. 2969, f. 79
2 B xiii, f. 34
‡29,704, ff. 15 (crowned by Father, holding crucifix, with dove, surrounded by all saints); 16

II. MYSTICAL.

FIGURE
Nero C iv, f. 30
Faust. B vii, f. 52
‡22,493, f. 2
Eg. 943, f. 184 *b*
‡Harl. 4996, f. 36 *b* (on crescent in glory)
15 D ii, f. 152
11,865, ff. 4 *b*, 13 *b*
15,265, f. 11
15,456
15,815, f. 50
23,774, f. 202
29,704, f. 35
Eg. 940, f. 2 *b*
Slo. 2471, f. 103 *b*
‡6 E ix, f. 5 (kneeling with crown)
‡15,281, f. 65 *b* (on crescent in glory)
15,525, f. 14 (seated on throne)

SEATED WITH JESUS OR THE FATHER
18,738, f. 79 (gris.)
Harl. 2916, f. 73 *b*
Harl. 2950, f. 120
Harl. 2952, f. 159
Harl. 5328, f. 65 *b*

WITH SWORD
20,859, f. 56 *b*

IMMACULATE CONCEPTION SYMBOLIZED
2 A xix, f. 1
15,525, f. 14

"SINE LABE ORIGINALI CONCEPTA"
14,803, f. 53 *b*
‡22,498, f. 2 *b*

See ANNE, Saint. JOACHIM, Saint.

ΘΕΟΤΟΚΟΣ
Harl. 5790, f. 143 (head of Christ, showing from breast)

WITH BABE
30,337
Ar. 44, f. 46 (Saint John Baptist standing by)
‡Lans. 383, f. 165 *b* (enthroned with angels, with worshipper. Byzantine style)
‡Eg. 1139
17,868, f. 31
21,114, f. 8 *b*
28,784 A, f. 66
‡28,784 B, ff. 4, 6 (leading child)
Harl. 2930, f. 125
Harl. 3006, f. 82 (outline)
‡1 D x, f. 85
2 A xxii, f. 13 *b*
‡2 B vi (Saxon treatment; with crown and sceptre)
9 A vii, f. 14 *b*
‡14 C vii, f. 6 (monk worshipping)
11,843, f. 239
17,006, ff. 8 (on a banner); 14, 18
17,444, f. 55 *b*
21,965, f. 4 *b*
21,973, f. 21
22,279, f. 68 *b*
‡23,145, f. 244
‡28,681, f. 190 *b*
‡29,407, f. 239
‡Ar. 83, f. 132 *b* (babe holding goldfinch)
Nero D ii, f. 29
Cott. App. 5, f. 199
Harl. 2979, f. 176 *b*
‡Harl. 4664, f. 125 *b*
19 C i, f. 88 (censed by angel)

X page XVIII

MARY, (*continued.*)
15,816, f. 5 (with two saints, adored by a Doge)
18,751, f. 129
20,916
‡25,695, f. 23 (seraphim, angels crowning her)
27,933
27,697, f. 19 (worshipper, Saints Bernardino and Benedict)
27,697, f. 22 *b* (crescent and curled rays)
27,697, f. 105 *b*
Ar. 255
Eg. 1070, f. 79
Eg. 1070, f. 111 (Saint John)
Eg. 1070, f. 115
Eg. 1147, f. 41
Harl. 1892, f. 3 *b*
Harl. 2799, f. 40
Harl. 3403, f. 1
17 C xxxviii, f. 29
‡Harl. 2971, f. 158 (crowned)
Harl. 2943, f. 18
19,917, f. 125
Ar. 318, f. 70 *b*
Harl. 2916, f. 141 *b*
Harl. 2933, f. 26
Harl. 5049, f. 13
Harl. 2929, f. 19 *b*
14,803, f. 17 *b*
‡15,114, f. 184
25,697, f. 44 *b*
Harl. 2922, f. 103
20,859, f. 40 *b*
20,729, ff. 20*b* (crowned by angels); 41*b*, 117*b* 143 *b*
2 A xii, f. 7
‡17 C xvi, f. (etching, on crescent)
25,693, ff. 7, 54 (on crescent)
Slo. 2605, f. 11 (on crescent in glory crowned)
Slo. 2418, f. 17
Kings 6, f. 17 *b*
25,710, f. 77*b* (crowned)
15,813, f. 252 *b*
15,711, f. 23 *b*
22,751, f. 3 *b* (on cover)
Harl. 2835, ff. 230 (with crescent); 245 (crowned)
‡24,153, ff. 76*b* (crowned); 154*b* (on crescent, crowned)
Harl. 7359, f. 57 *b*
‡18,852, ff. 176*b*, 287*b*
Harl. 5731, f. 1
29,887, f. 14
30,059, f. 71
Slo. 2683, f. 53 *b*
Harl. 1251, f. 29
Harl. 2915, f. 138 *b*
Harl. 2915, f. 142 *b*
15,216, f. 86 (on crescent)
Slo. 2565 (on crescent)
‡Dom. A xvii, ff. 49 (with worshippers); 74 (with Saint Catherine and worshipper)
15,278, f. 13
22,568, f. 13
23,774, f. 1
15,528, f. 14
25,697, ff. 44*b*, 332*b*
15,815, f. 56
‡Eg. 2019, ff. 25, 196
Harl. 2955, f. 14 (engraving)
Harl. 2947, f. 22
Kings 7, f. 88 *b*
‡15,248, f. 139
Harl. 7026, ff. 5, 17
‡Eg. 2125, ff. 157 *b* (with angels); 262 *b*
28,271, f. 1
Slo. 2605, f. 11
Slo. 2419, f. 110
16,998, ff. 35 *b*, 65
‡Eg. 2045, f. 216 *b* (teaching J. C. to read)
17,026, ff. 49, 54 *b*
19,416, f. 100 *b* (with a pear)
17,280, f. 78
17,280, f. 137 *b* (with angels adoring)
17,012, f. 94
15,077, f. 40 *b*
29,433, ff. 161, 184, 193
‡Harl. 1892, ff. 3 *b*, 31 *b* (in centre of Tree of Jesse)
20,694, ff. 18 *b* (Saint Peter presenting owner); 78
2 B xv, f. 56 (standing on crescent)
17,467, f. 236 *b* (with worshipper)
17,354, f. 14
Harl. 7359, ff. 57*b*, 59*b*
4836, ff. 26, 30, 168, 188 *b*
Harl. 2865, f. 57
Harl. 5762, f. 164
Harl. 5328, f. 20
Harl. 2919, f. 36 *b* (on crescent)
19,962, f. 150 (with worshipper)
Slo. 2916, f. 110
22,590, ff. 46, 52 *b*
Ar. 316, f. 31 *b*
16,968, f. 31 *b* (crowned and holding sceptre)
2 A viii, f. 44 *b* (crowned)
22,720, f. 18 *b* (crowned and with sceptre)
‡Harl. 2952, ff. 19, 20 (crowned); 67, 71*b*, 76*b* 82, 86*b*, 95, 112*b* (gris.)
Harl. 2854, f. 171 *b*

MARY, (*continued.*)
Harl. 2855, f. 58 (with Carthusian)
Ar. 341, f. 66 (crowned and with crescent)
Ar. 302, f. 152
Slo. 2633, f. 75
Slo. 2471, f. 85 *b*
Slo. 2321, f. 125 (with worshipper crowned)
Harl. 2962, f. 32 *b*
Harl. 5781, f. 69 (angel presents flowers)
Tib. B iii, f. 144 *b* (crowned, in a glory)
Harl. 2853, f. 27 *b*
Harl. 2919, ff. 19 *b*, 23 *b*
‡Harl. 2940, f. 175 (crowned)
Eg. 1068, f. 78
18,854, f. 135 *b*
Harl. 2989, f. 13 (crowned by angels)
Harl. 2972, f. 209
Burn. 352, f. 248
Harl. 2948, f. 28

HOLY FAMILY
Nero C iv, f. 16
24,681, f. 70 (leading the child Jesus carrying a basket)
‡18,193, f. 48 *b* (Christ as a little child playing with a bird, B. V. M. embroidering and Joseph carpentering)
20,729, f. 60 *b* (Saint Mary teaching Jesus Christ to read)
‡20,729, f. 81 *b* (embroidering, Saint Joseph teaching Christ to read)
‡20,729, f. 104 *b* (sewing, Saint Joseph picking fruit for Christ)
‡25,693, f. 16 (sewing, infant Christ reading)
‡Harl. 2877, f. 18 *b*
Kings 6, f. 47 *b* (Joseph giving an apple to infant Christ)
2 A xviii, f. 13 *b* (with Saint Anna)
17,012, f. 34 *b*
Slo. 2565, f. 21 *b* (with Saint Anna)
22,279, f. 16 *b* (in Egypt)
29,433, f. 168 (Jesus bathing)
20,916, f. 16

PIETA, OR OUR LADY OF PITY
28,784 A, f. 68 *b*
4836, ff. 22, 186 *b*
15,525, f. 89
15,677, f. 19 *b*, 46 *b*
15,702, f. 196
‡15,813, f. 154 *b*
17,026, f. 64
17,280, f. 242
17,943, f. 86, 101 *b*
18,213, f. 68 (with Saints Mary and John)
19,417, f. 195
20,694, f. 86
20,694, f. 149
20,859, f. 61 *b*
24,098, f. 14 *b*
27,948, f. 71 *b*
‡29,433, f. 174
Ar. 316, f. 42
Ar. 318, f. 76 *b*
Ar. 341, f. 7
Eg. 1068, f. 80
‡Harl. 1892, ff. 1 *b*, 115
Harl. 2846, f. 124 *b*
Harl. 2854, f. 48 *b*
Harl. 2863, f. 21
Harl. 2887, f. 26
Harl. 2962, f. 30
Harl. 2982, f. 55 *b*
‡Harl. 2999, f. 72
Harl. 3000, f. 95
Harl. 5319, f. 120 *b*
Kings 6, f. 22
‡Kings 9, f. 152 *b*
2 B xv, f. 54
Slo. 2418, f. 22 *b*
‡Slo. 2419, f. 14 *b*
Slo. 2565, f. 73
Slo. 2605, f. 14

OUR LADY OF SEVEN SORROWS
19,416, f. 8 *b*
‡21,235, f. 119 *b*
Harl. 2854, ff. 45 *b*, 54
Kings 9, f. 297 *b*

"SANCTA MARIA AD NIVES"
19,735, f. 143

INTERCEDING FOR SOULS IN PURGATORY
16,975, f. 23 *b*
Harl. 4996, f. 37 (O. T. types)
19 B xvii, f. 5 (with Saint John)
20,729, f. 1 *b*
Dom. A xvii, f. 205
Harl. 2853, f. 105 *b*
Harl. 2876, f. 101
Harl. 2923, f. 85
Harl. 2982, f. 50 *b*

AS PROTECTRESS
24,153, f. 162

PRAYING
15,525, ff. 19 (in Temple); 96
17,466, f. 2

READING
15,525, f. 25 (in stable, after Nativity)
Harl. 2948, f. 17

WEAVING
4836, f. 30
Harl. 2989, f. 27

MARY, (*continued.*)

SAVING DROWNING PERSONS
10 E iv, ff. 192*b*, 227

APPEARING TO A DYING PRIEST
Harl. 4996, f. 44

GIVING COMMUNION TO Saint AVIA IN PRISON
Eg. 2019, f. 219

APPEARING TO A SUPPLIANT
10 E iv, ff. 170, 170*b*

IMAGE OF
10 E iv, ff. 209, 210
Harl. 2897, f. 220
19 D i, f. 229*b*

MARY MAGDALENE, Saint.—There are various ways of representing this Saint. The usual symbolical manner is to show her holding in her hand the "alabaster box of ointment" with which she anointed the Saviour's head; but she is also shown as the "queen of penitents," and in this character she appears with disordered and often scanty attire (sometimes, indeed, veiled only in her long hair) and holds a skull and a crucifix. This scene takes place in a desert, and great scope is given for the introduction of spirited backgrounds and rocky landscapes. The events of her life usually chosen for pictures are the anointing of Our Lord's feet, and the meeting with Him after the Resurrection. The latter has been included in this Dictionary among the series of pictures of JESUS CHRIST. She also occurs in pictures of the CRUCIFIXION, ENTOMBMENT, ASCENSION, RAISING OF LAZARUS, etc., and may be distinguished from other women by her abundant wealth of golden hair. The identification of Saint Mary Magdalene with the sister of Martha and Lazarus and with the woman who anointed Our Lord's feet in the house of Simon is a question still unsettled by Biblical students. Notwithstanding this, artists have settled it for themselves, and, as a rule, have treated them as one and the same personage.

‡Eg. 1139
24,686, f. 3
28,784 A, f. 71 *b*
17,006, f. 166
23,145, f. 41
‡Harl. 2897, f. 336
19 B xvii, f. 170 *b*
20 B ii, f. 57
4836, f. 7 *b*
11,865, ff. 4, 90 *b*
11,867, f. 153
17,353, f. 141
14,803, f. 104 *b*
15,677, f. 148 *b*
15,711, f. 178
15,813, f. 244 *b*
16,907
16,998, ff. 41 *b*, 87 *b*
‡17,012, f. 36 *b*
17,026, f. 79 *b*
17,280, f. 361 *b*
17,525, f. 187
18,192, f. 221 *b*
‡18,193, f. 143 *b*
18,197, f. *g* (kneeling before cross)
18,851, f. 408
‡18,852, f. 415 *b*
18,854, f. 147 *b*
16,416, f. 146 *b*
19,417, f. 249
19,962, f. 176
20,694, f. 142 *b*
22,590, f. 254
‡24,153, ff. 88 *b*, 139 *b*
28,785, f. 172 *b* (white dress)

MARY MAGDALENE, (*cont.*)
Ar. 318, f. 30 *b*
Ar. 341 f. 20
Tib. B iii, f. 146 *b*
Eg. 1068, f. 89
Eg. 1070, f. 95 *b*
Eg. 1147, f. 227
‡Eg. 2019, f. 220 *b*
Eg. 2125, f. 215 *b*
Harl. 1251, f. 55
Harl. 2846, f. 42 *b*
‡Harl. 2900, f. 64 *b*
Harl. 2915, f. 152 *b*
Harl. 2929, f. 128 *b*
Harl. 2935, f. 113 *b*
Harl. 2962, f. 40
Harl. 2966, f. 11
Harl. 2982, f. 15
Harl. 2985, f. 33 *b*
Harl. 3000, f. 36 *b*
Harl. 5049, f. 63 *b*
Harl. 5370, f. 169 *b*
Kings 6, f. 145
Kings 7, f. 99
‡Kings 9, f. 55 *b*
2 A xviii, f. 21 *b*
Slo. 2418, f. 136 *b*
Slo. 2419, ff. 14 *b*, 108 *b*
Slo. 2471, f. 37 *b*
Slo. 2474, f. 26 *b*
Slo. 2565, f. 23 *b*
Slo. 2633, f. 29 *b*
Slo. 2916, f. 125 *b*

Washing feet of Jesus Christ
Ar. 157, ff. 8, 83
1 D x, f. 3 *b*
Harl. 3240, f. 17 *b* (O. T. type)
Harl. 4996, f. 16 (O. T. type)
Kings 5, f. 7 (O. T. types)
15,525, f. 39
15,525, f. 41 (anointing)
20,729, f. 56 *b*
Harl. 2928, f. 16 *b*
25,693, f. 21

At foot of cross
19,417, f. 249

At the tomb
Harl. 2897, f. 161

MARY MAGDALENE, (*cont.*)
Penance of
18,193, f. 143 *b*
‡21,909, f. 206

Communicating in desert
15,682, f. 128

Assumption
4836, f. 189 *b*

MARIES, the Three
Harl. 5049, f. 115 *b*

MARY, Saint, of Egypt
20 D vi, f. 7
19,416, f. 142
Eg. 1070, f. 89 *b*

MARY SALOME, Saint
11,866, f. 179 *b*

MARY, mother of St. James
11,866, f. 179 *b*

MARY of England, Queen
of France, reception of, A.D. 1514
‡Vesp. B ii

MASONS
Harl. 4382, f. 1
15 E ii, f. 265
14 E iii, f. 66 *b*

MASQUERS, as wild men, burnt by accident during performance
‡Harl. 4380. f. 1

MASSACRE, scenes of
Harl. 4375, f. 179
14 E v
See ASSASSINATION.

MASTER AND PUPIL
15 D ii

MATHURIN, Saint
19,962, f. 171
Eg. 1070, f. 107
Harl. 5370, f. 160
Slo. 2916, f. 124 *b*

MATRIMONIAL QUESTIONS, illustrations of the adjudication of
24,642, ff. 240-270, etc.

MATTATHIAS, killing apostates
‡18 E v, f. 232

MATTHEW, Saint, the Evangelist.—This Saint generally appears in his character of Evangelist, accompanied by the emblem, an angel. There are also in late Manuscripts instances of his call, when he was "sitting at the receipt of custom." As in the case of Saints John, Luke, and Mark, there are many early representations of this Evangelist prefixed to the Gospel which he wrote.

Nero D iv
11,848, f. 34
Harl. 2788, f. 13 *b*
Tib. A ii, f. 23 *b*
Harl. 5785, f. 66 *b*
4949, f. 13 *b*
22,740, f. 4 *b*
Harl. 2820, f. 14
Harl. 2821, f. 21 *b*
Eg. 608, f. 19 *b*
‡5111, f. 3
11,838, f. 12 *b*
11,850, f. 17 *b*
17,739, ff. 18, 69
‡Burn. 19, f. 2 *b*
Harl. 1810, f. 25 *b*
Harl. 2804, f. 172 *b*
Harl. 2970, f. 1 *b*
Harl. 5647
14,813, f. 6
‡Burn. 20, f. 6 *b*
21,506
23,145, f. 21
Harl. 2897, f. 394 *b*
17 E vii, f. 377 *b*
18 D viii, f. 28
19 B xvii, f. 250
19 C ii, f. 108
4836, f. 18
11,865, ff. 1, 6, 9
11,866, ff. 16, 163
14,803, f. 9 *b*
15,677, f. 37
17,280, f. 18 *b*
‡17,353, f. 31
18,192, ff. 186, 209 *b*
18,851, f. 459
‡18,852, f. 186
19,962, f. 15
25,695, f. 18
27,697, f. 16
27,698, f. 1 *b*
28,785, f. 19
28,962, f. 32
29,433, ff. 18, 200 *b*, 201 *b*
30,038, f. 177 *b*
Eg. 859, f. 11
Eg. 1070, ff. 13, 102
Eg. 1147, f. 37 *b*
Eg. 2019, f. 17
Harl. 2799, f. 155
Harl. 2863, f. 17 *b*
‡Harl. 2877, f. 16
Harl. 2900, f. 21 *b*
Harl. 2915, f. 10 *b*
Harl. 2917, f. 16 *b*
Harl. 2924, f. 21 *b*
Harl. 2929, f. 17
Harl. 2933, f. 34 *b*
Harl. 2934, f. 21
Harl. 2948, f. 35
Harl. 2950, f. 18
Harl. 2952, f. 122 *b* (gris.)
Harl. 2962, f. 28 *b*
Harl. 2969, f. 11 *b*
Harl. 2971, f. 16
Harl. 5049, f. 10
Harl. 5328, f. 14 *b*
Harl. 5731, f. 1 *b*
Kings 6, f. 15
‡15 D iii, f. 432
Slo. 2418, f. 15 *b*

MATTHEW, (*continued.*)
Slo. 2419, f. 11 *b*
Slo. 2468, f. 18
Slo. 2605, f. 8
At receipt of custom
17 E vii, f. 398
19 D ii, f. 426
Martyrdom
20 D vi, f. 38 *b*

MATTHIAS, Saint, Evangelist
19 B xvii, f. 19
4836, f. 2 *b*
11,866, f. 165
15,813, f. 227
16,907, f. 56 *b*
18,192, f. 210 *b*
18,851, f. 347
29,735, f. 122 *b*
Eg. 859, f. 36
Eg. 1070, f. 88

MATTOCK, or pick
Jul. A vi, f. 4
Harl. 4337, f. 2
Harl. 4339, f. 2

MAURICE, Saint
‡23,145, f. 37 *b*
Harl. 2897, f. 396
17,280, f. 349
18,851, f. 461
25,710, f. 72
Eg. 859, f. 27
Eg. 1070, f. 102 *b*

MAURO (Christoforo), Doge of Venice, adoring the B. V. Mary and child
‡15,816, f. 5

MAURUS, Saint
15,813, f. 218 *b*
15,815, f. 29 *b*
27,697, f. 98
Eg. 1070, f. 84 *b*
Serving Saint Benedict
20 D vi, f. 208 *b*

MAXIMILIAN, Archduke of Austria, portrait of, A. D. 1478
‡Harl. 6199, f. 73 *b*

MAXIMUS,
Harl. 1766, f. 204 *b*

MAYOR (English), Temp. Eliz.
28,330, f. 30

MEASURING corn
20,787, f. 106 *b*

MEDALLIONS, early
Harl. 5256

MEDEA, history of
Harl. 1766, ff. 31 *b*, 33

MEDICINE, administration of
‡Harl. 5294, ff. 15 *b*, 18, 21 23 *b*, 24
‡Slo. 1977

MELCHISEDEC giving communion to Abraham, holding chalice and patten
Harl. 3240, f. 20

MELCHIADES, Saint
25,697, f. 259 *b*

MELEAGER
Harl. 1766, f. 63 *b*

"MEMENTO MORI"
15,711, f. 138 *b*
Eg. 1070, f. 53

MENODORA, Saint
11,870, f. 84

MERCHANT, a
‡15,685, f. 27 *b*

MERCURY
11,866, f. 5 *b*
‡22,329, f. 6 *b*

MERCY, works of
17,738, f. 3 *b*

MERLIN, the wizard
Harl. 1629
20 A ii, f. 3 *b*
Nero A iv

MERMAID
24,686, f. 13
Harl. 4972, f. 20
16 E viii, f. 19 *b*
28,784 A, f. 29
‡Burn. 275, f. 404
Harl. 273, ff. 73, 78 (siren)
‡Harl. 3448
‡10 E iv, ff. 2, 47, etc.
19 D i, f. 30
20 A v, f. 54
14,816, f. 23
‡18,852, f. 102
‡Harl. 4372, f. 79 *b*
Harl. 4379, f. 32 *b*

MERMAN
10 E iv, ff. 2, 3, etc.
Combat of mermen
20 A v, f. 71 *b*

MERODACBALADAN, King
Faust. B vii, f. 49 *b*

METALS personified, and transmutation of, symbolized
29,895

METAL-WORKERS
‡15,277 ,f. 16

METAMORPHOSES, drawings from a book of the
Jul. F vii

METRODORA, Saint
11,870, f. 84

METELLUS (Cæcilius)
Harl. 4374, f. 1

METZ (Gautier de), illustrations to his work, "L'Image du monde"
Harl. 334

METZ, siege of
‡20 C ix, f. 137

MEUN (Jehan de) presenting work to Philip IV, King of France
10,341, f. 8
21,602
Harl. 4335, f. 10

MEZENTIUS
Kings 24, f. 193 *b*

MICAH, the prophet
Harl. 4382, f. 123 *b*
19 D ii, f. 395 *b*
1 E ix, f. 233
‡15 D iii, f. 199 *b*

MICAH, the Ephraimite, worshipping an image
17 D ii, f. 128 *b*

MICHAEL, Saint, the Archangel.—We have very little information about this personage in the Bible, but that little is sufficient for as vigorous and dramatic a form of picture as any that exist. "There was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven" (Rev. xii, 7, 8). This scene is not uncommonly treated as a historical subject, with hosts of angels introduced; but even the symbolical pictures of Saint Michael generally represent him in the act of overcoming the dragon. The archangel is always

in full armour, generally with the red cross banner or surcoat, and he is only distinguished from Saint George by his wings. Saint Michael is sometimes also represented as weighing the souls of dead, an idea which may have had an Oriental origin (see Sale's Koran).

11,695, f. 251 *b*
11,870, f. 60
‡Eg. 1139
28,784 A, f. 73
17,006, f. 196 *b*
‡21,965, f. 39
‡23,145, f. 26
‡Harl. 2897, f. 401
19 B xvii, f. 269
4836, ff. 9 *b*, 178
11,865, ff. 5, 85 *b*
11,866, ff. 1 *b*, 158
14,803, f. 101
15,216, f. 57 *b*
15,281, f. 204 *b*
15,815, f. 58
15,813, f. 261
16,907, f. 231
17,026, f. 70
17,353, f. 129
17,466, f. 54 *b* (outline)
‡18,851, f. 464
‡18,852, f. 25 *b*
18,854, f. 138
19,962, f. 160 *b*
22,590, f. 236 *b*
‡28,785, f. 166
29,433, f. 194 *b*
‡29,902, f. 2
30,059, f. 126
Ar. 316, f. 48 *b*
Tib. B iii, f. 145
Eg. 2019, f. 207
‡Eg. 2125, f. 194 *b*
Harl. 2876, f. 86
Harl. 2900, f. 49
Harl. 2917, f. 175
Harl. 2929, f. 125
Harl. 2936, f. 104 *b*
‡Harl. 2948, f. 166
Harl. 2985, f. 55 *b*
Harl. 3000, f. 56 *b*
Harl. 5049, f. 58
Kings 6, f. 143
Kings 7, f. 91
Kings 9, f. 85
2 B xiii, f. 33
2 B xv, f. 61
‡19 G ii, f. 161 *b*
Slo. 2418, f. 132
Slo. 2419, f. 106 *b*
Slo. 2471, f. 25 *b*
Slo. 2565, f. 44 *b*
Slo. 2571, f. 38 *b*
Slo. 2916, f. 116 *b*

Fighting with Satan
Tib. C vi, f. 16
17,739, f. 19
‡Harl. 3448, f. 39 *b*
17,012, f. 61
17,280, f. 241 *b*
‡27,697, f. 95
‡Eg. 2045, f. 254 *b*
Eg. 1147, f. 208
Harl. 1310, f. 1
‡Slo. 3049, f. 71 (devils)
Slo. 3049, f. 115

With balance
11,867, f. 148
Eg. 1070, f. 103

Weighing souls
19 C i, f. 120 *b*

MILKING a cow
‡Harl. 4751, f. 23

MILL (water)
‡Cleop. C xi, f. 10
Harl. 4751, f. 25 (worked by an ass)
Harl. 4979, f. 4 *b*
Harl. 5256
15 E vi, f. 4 *b*

MILL, (*continued.*)
Windmill
‡10 E iv, ff. 89, 114, 115, etc.
Harl. 1808, f. 30
16 G ii, f. 22
20 C iv, f. 160

MILLER AND MILL, tale of the
‡10 E iv, ff. 70 *b*

MINERALS symbolized
29,895

MINING operations
15 E iii, f. 99

MINOTAUR, the
Harl. 1766, ff. 28, 37

MIRABILIA, illustrated
13 B viii

MIRACLES, illustrations of various
10 E iv, ff. 246 *b*, etc.
See JESUS CHRIST. MARY, Saint, etc.

MIRROR
20 A xvii, f. 104 *b*
‡Harl. 4425, f. 114
16 G v, ff. 3 *b*, 80
20 C v, f. 5
See FURNITURE.

MISER, a
Tib. A vii, f. 40

MOAT
Aug. A v, f. 51 *b*
15 E i, ff. 86, etc.

MODELS of Churches
14 C vii, f. 9

MOHAMMED, preaching
6 E vii, f. 443

MOLE
Harl. 273, f. 73 *b*
11,283, f. 15
See ANIMALS, etc.

MONEY
17 E vii, f. 197
Harl. 334, f. 99
In vessels, buried
Harl. 4339, f. 2

MONEY-CHANGER'S table
Slo. 3983, f. 20

MONEY-BAG. *See* PURSE.

MONICA, Saint
30,014, f. 130 *b*

MONKS.—As may be supposed from the circumstances of the origin of so many of the Manuscripts, figures of members of religious orders are not unfrequently introduced into miniatures. In many cases the actual order is not very definitely shown, but in some others the habit is sufficiently distinctly indicated for classification. Of course a very large majority are in Benedictine dress, though in many cases the smallness of the scale of the pictures would make it impossible to distinguish from this the black habit of the monks of Cluny. The Cistercians and Carthusians did not do much to encourage pictorial art (though what the former did for architecture is well known), thus few representatives of those orders appear. The most artistic of all orders, the Dominicans, will be found also under the heading of FRIARS.

Monks, general
24,642
25,594
Jul. A v, f. 53 *b*
Eg. 943, ff. 145, etc.
‡6 E ix, f. 8
16 G vi
20 C vii
20 D ii, f. 174
16,997, ff. 145, 171 *b*
20,787, ff. 54, 79 *b*, 80 *b*
Harl. 4425, ff. 108, etc.
2 B xv, f. 55 *b*
19 C viii, f. 41

Benedictine (white)
Claud. A iii, f. 7

Benedictine (black)
Claud. A iii, f. 7
Ar. 155, ff. 9 *b*, 10, 133
‡Tit. D xxvi, f. 19 *b*
Harl. Roll Y 6
‡Ar. 157, f. 94
14 C vii, f. 6
Cleop. C xi, ff. 22, 23, 25, 26 *b*, 27 *b*, 28
‡6 E vi, ff. 15 *b*, 23 *b*
6 E vii
20 D vi, f. 206
15,274, f. 91 *b*
18,720, f. 2
23,923, ff. 66, 67, 72, etc.
27,428
28,681, f. 118 *b*
‡Jul. D vii, f. 42 *b*
Eg. 745, f. 28 *b*
Harl. 1526
Harl. 4664, f. 125 *b*
10 E iv
15,813, f. 155
16,907, f. 74
16,998, f. 77
‡18,192, f. 110
Tib. B iii, f. 146
Harl. 1766, f. 5
‡Harl. 2278
25,089, f. 79 (preaching)
6 E vi, f. 27 (on horseback hawking, etc.)

Monks, (*continued.*)
10 E iv, f. 248 (illuminating a book)

Capuchin
19,417, f. 111

Carmelite
28,962, ff. 38, 312
29,704, f. 7

Carthusian
Dom. A xvii, f. 148 *b* (in choir, with deaths looking over the top, crowned as popes)
Tib. B iii, f. 146
Harl. 2855, ff. 58, 279

Cistercian
Cleop. C xi, ff. 23, 29
Slo. 1977, ff. 1, 48
Nero D ii, f. 107
30,038, f. 1
Eg. 2125, f. 117 *b*

Cluniac
Tib. B iii, f. 145

Dominican
19 B xv, f. 25
28,962, ff. 4 *b*, 38, 312

Tales of
10 E iv

With nun
10,293, f. 1
10,294, f. 1

With nun in stocks
10 E iv, ff. 187, 187 *b*

Embracing nun
10 E iv, f. 185 *b*

Monogram (Χρίστος)
16,546, f. 431

IHS (Ihesus)
22,720, f. 61 *b* (used as ornament)
Harl. 1662, f. 184 *b*

MONSTER, fantastic, semi-human or semi-animal
Tib. C vi, ff. 4 *b*-5
‡Vit. A xv
Slo. 1975
16 E viii
19,587
Burn. 257
Eg. 943
Harl. 4382, f. 136 *b*
Harl. 4940, ff. 13 *b*, 27, etc.
Harl. 4979, f. 73
19 D i, f. 38 *b*
20 A v, ff. 48 *b*, etc.
15 E vi, ff. 15 *b*, etc.

Human
Tib. B v, ff. 80, 81, 82, etc.
Vitel. D i, ff. 20, etc.
‡Burn. 275
20 A v, ff. 53 *b*, 73, etc.
20 A v, f. 78 (semi-human child)
Harl. 4979, f. 76 (ditto)
19 D i, f. 40 *b* (ditto)
15 E vi, f. 22 (ditto)
Burn. 257, ff. 206 *b*, 207, etc. (men with heads of animals)
Harl. 2799, f. 243
15 E vi, f. 22
20 D xi, f. 247 *b*
15 B viii, f. 23 (marine)
Harl. 4431, f. 100 *b* (ditto)
‡15,268, f. 208 (three-horned)

"La Bête glatissant"
‡19 E ii, f. 167
See GROTESQUES.

MONSTROUS FIGURE, referring to the opening lines of Horace's *Ars Poetica*
‡15 B vii

MONT D'OR, battle of, between France and Flanders
14 D iv, f. 275

MONTFORT (Simon de), death and mutilation of
Nero D ii, f. 176

MOON, phases of the
19 C i, f. 41 *b*

Classical figure of
Tit. D xxvii, f. 65 *b*

Eclipse of the
19 C i, f. 41 *b*
‡Burn. 169, f. 69
See CONSTELLATIONS. SUN.

MOONLIGHT night scene
‡Harl. 4375, f. 157 *b*
See LANDSCAPES.

MORTAR, pestle and
Harl. 1585, f. 7 *b*
‡Slo. 1975, f. 91 *b*
Harl. 4372, f. 12

MORTARS, or guns
14 E iv, f. 28 *b*

MOSES.—Most of the characters of the Old Testament have no specially conventional type appropriated to them; but of the few that have, Moses is perhaps the most curiously distinguished. It is said of him that when he came down from the Mount his face shone so that the "Children of Israel could not behold the brightness." This brightness is represented in pictorial Manuscripts by two rays rising from his head; and these, when their meaning was forgotten, stiffened into two horns, such as those with which Michael Angelo has adorned the head of his famous statue of Moses. Sometimes the rays

have become two stray locks of hair lifted above the others, but this is not a common form.

Vesp. A i
Lans. 381, ff. 7 *b*-8
Ar. 157, f. 77 (horned)
Faust. B vii, f. 47
14,819
30,084, f. 157 *b*
Eg. 1500, f. 5 *b*
Harl. 4940, ff. 51, 65 *b*
6 E ix, f. 7 *b*
15 D ii, f. 58 *b*
17 E vii, f. 91
1 E ix, ff. 25, 41 *b*

Birth of
1 E ix, f. 15 *b*

Finding of
Aug. A v, f. 30 *b*

Keeping Jethro's sheep
‡24,678, f. 12

And the burning bush
30,084, f. 157 *b*
Ar. 83, f. 128 *b*
Kings 5, f. 2
Harl. 4381, f. 43
15,248, f. 44
15,813, f. 24
17,280, f. 25
21,909, f. 39

Before Pharaoh
Harl. 4381, f. 41 (with Aaron)
17 E vii, f. 41

And the magicians
Harl. 4381, f. 44 *b*

Dividing the Red Sea
Harl. 4381, f. 49
15 D iii, f. 20

With God on Mount Sinai
19 D ii, f. 77 *b*

Receiving tables of the law
Nero C iv, f. 4
19 C ii, f. 1
16,975, f. 13 *b*
Burn. 14, f. 93 *b*
1 E ix, f. 31 *b*
17 E vii, f. 53

Showing tables to the people
Harl. 4381, f. 87 *b*
Harl. 5763, f. 20
‡15 D iii, f. 85

Giving the law
29,902, f. 1
Harl. 4381, f. 60
19 D ii, f. 95 *b*

Leading Israelites through wilderness
15 D iii, f. 48

Numbering the people
17 E vii, f. 74

Lifting up the brazen serpent
Ar. 83, f. 128 *b*

Arms of, held up
30,038, f. 1 *b*

Striking the rock
Burn. 3, f. 54 *b*

Giving priest's vestment to Aaron
17 E vii, f. 65

Preaching to the people
Burn. 3, f. 114 *b*
15,248, f. 1

With Jesus Christ
Harl. 4381, f. 71

MOUNTAIN
19,587, f. 70
See LANDSCAPES.

MOUNTAIN, burning, with inhabitants
Tib. B v, f. 87

MOUNTAINEER, naked
Harl. 4979, f. 47

MOURNING, costume of
24,642, f. 276
Harl. 4375, f. 138 *b*
14 E iv, f. 217 *b*
20 C ix, f. 11
18 G ii, ff. 160, 160 *b*, 161

Mowing
16 G v, f. 55
Tib. B v, f. 6 *b*

Mucius Scævola
Harl. 1766, f. 100 *b*

Mules
Harl. 4381, f. 137

Murano, members of the fraternity of Saint John Baptist of
17,046, f. 2

Muses, nine
6 E ix, ff. 29 *b*, 30

Music personified
Harl. 2637, f. 39 *b*
11,866, f. 10 *b*
13 B viii, f. 26

Teaching
Burn. 275, f. 359 *b*

Diagrams to illustrate
Burn. 275

MUSICAL INSTRUMENTS.—There is a large number of very useful and interesting instances of ancient Musical Instruments among the miniatures. Many of these we have been able to classify under the names of the modern Instruments to which they bear the greatest resemblance; but a great many others, especially including examples of full orchestras of angels, we have simply indicated under a general heading. By far the largest number of instruments represented are of the simple, yet musically most perfect, type of stringed instruments played with a bow, and the differences between these and the modern violins, etc., seem to be very slight, and merely refer to detail of shape.

General
Vesp. A i, f. 30 *b*
Tib. C vi, ff. 16 *b*, 17, 18, 30 *b*
Harl. 603
Harl. 2804, f. 3 *b*
17,868 (in borders)
21,926, f. 115 *b*
30,045, f. 40 *b*
Ar. 157, f. 71 *b*
Lans. 420, ff. 12, 12 *b*
12,228, ff. 222, 223, etc.
15,268, f. 1 *b*
15,294, f. 1
28,784 A, f. 16
Burn. 275
Harl. 4381, f. 256 *b*
‡Slo. 3983, f. 13
6 E ix
10 E iv
17 E vii, ff. 222, 231, 247
19 C i, f. 54
14,787, f. 6 *b*
‡18,851, ff. 90, 155 *b*, 164, 184 *b*
‡27,697, f. 105 *b*
29,433 (in borders)
‡30,014, f. 124 *b*
Burn. 257
‡Aug. A v, ff. 25 *b*, 99 *b*
Aug. vi, f. 457
Dom. A xvii, ff. 74, 204 *b*
Eg. 2045, f. 115 *b*
Harl. 2980
Harl. 4273, f. 215 *b*
Harl. 4372, f. 79 *b*
Harl. 4375, f. 151 *b* (trio)
Harl. 4385, f. 50 *b*
Harl. 4425, ff. 12 *b*, 14 *b*, etc.
1 E ix, ff. 151, 153
2 A xvi, f. 98 *b*
14 E iii, ff. 3, etc.
14 E iv, (in borders)
15 D iii, f. 517
16 G v, ff. 3 *b*, 93
17 F i, f. 178 *b* (at feast)

MUSICAL INSTRUMENTS, (*continued.*)

19 C vi, f. 131 (at feast)
20 C v, ff. 5, 101, 121, etc.

Bagpipes
Lans. 383, f. 15 *b*
‡2 B iii, f. 11 *b*
2 B vi, f. 8 *b*
10,293, f. 1
12,228, f. 221 *b*
24,681, f. 44
Burn. 275, ff. 166, etc.
20 A xvii, f. 9
11,867, f. 38
15,677, f. 5
18,213, f. 40
Eg. 2045, f. 89
Harl. 5762, f. 62
Lans. 1178, f. 222
14 E iii, f. 140
17 C xxxviii, f. 28

Bell
Tib. C vi, f. 17
Harl. 2804, f. 3 *b*
21,926, f. 208 *b*
30,045, f. 8 *b*
30,045, f. 40 *b*
2 A xxii, f. 14 *b*
6 E vi, ff. 232, 298
13 B viii, f. 21 *b*, 30
14 B vii, ff. 90, 130 *b*
28,784 B, f. 3
Burn. 275, f. 359 *b* (player)
27,591, f. 116
Aug. vi, f. 457 (player)
Harl. 4431, f. 98 *b* (clock-work bell in tower)
15 D iii, f. 268
17 E iii, f. 314 *b* (player)
Slo. 2427, f. 105

"Chorus"
Nero D ii, f. 14

Drum
17,006, f. 8
Harl. 3571, f. 89 *b*
Harl. 6563, f. 44
20 A xvii, f. 9
15 E iv, f. 24 *b*

MUSICAL INSTRUMENTS, (*continued.*)

Kettle-drums
‡27,695, f. 13
Eg. 2125, f. 206 *b*

Drum and whistle
12,029, f. 1
10 E iv, ff. 29, 42, 58, etc.
10 E iv, f. 201 *b* (played by devil)

Dulcimer
13 B viii, f. 26
12,228, f. 222
18,851, f. 154
20 A xvi (woman player)

Flute
Nero D ix, f. 48
15 E iv, f. 24 *b*

Guitars
11,695, ff. 86 *b*, 164
17,333, f. 3 *b*
‡16 F ii, f. 1
16 G v, f. 77 *b*

Harp
Vesp. A i
24,199, f. 18
Harl. 603, ff. 24 *b*, 55 *b*, 27
Harl. 2804, f. 3 *b* (triangular)
Lans. 383, f. 15 *b*
Ar. 339, f. 75 *b*
Cleop. C xi, f. 20
2 A iii, f. 9 *b*
2 A xxii, f. 14 *b*
2 B iii, f. 15 *b*
17,333, f. 28 *b*
Harl. 273, f. 71 (harping to a swan)
Harl. 3240, f. 22
14 E ii, f. 193
15 D ii, ff. 52, 124
19 B xv, f. 8
20,698, f. 73 (lady with)
26,667, f. 16 *b*
Harl. 334, f. 26 *b*
Harl. 4379, f. 19 *b*
Harl. 4385, f. 50 *b*
Harl. 4431, f. 103

MUSICAL INSTRUMENTS, (*continued.*)
‡83 C 13 (held by gryllus)
15 D iii, f. 252
15 E ii, f. 7
17 E iv, ff. 143, 160*b*
20 C ii, f. 51*b*
20 C v, f. 135*b*
Slo. 2427, f. 9

Harp-case
Ar. 71, f. 9

Hautboys
18,851, f. 154
29,433, f. 76
Harl. 2917, f. 93

Horns
Vesp. A i
24,199, ff. 17, 29*b*
Harl. 2804, f. 3*b*

Hurdy-gurdy, played by a man in a boat, to attract the dolphin
Slo. 3544, f. 42*b*

Lute
17,006, f. 8
17,333, ff. 3*b*, 4*b*
15,677, ff. 4, 5
18,851, ff. 164, 184*b*, 252
29,433, f. 62*b*

Organ
Harl. 603, f. 70
10,293, f. 1
15,243, f. 10
15,244, f. 2
17,333, f. 3*b*
19,587, f. 77
‡27,695, f. 13
29,407, 94*b*
‡29,902, f. 6
‡Burn. 275, f. 33*b*
‡17,280, f. 238*b*
18,192, f. 19
18,850, ff. 32, 199*b*
18,851, ff. 154, 184*b*
20,694, f. 20
28,962, f. 281*b*
29,433, f. 192

MUSICAL INSTRUMENTS, (*continued.*)
‡Tib. A vii, f. 104*b*
‡Harl. 334, f. 26*b*
Harl. 2917, f. 93
Harl. 2971, f. 158
Harl. 2989, f. 13
‡7 B viii, f. 3*b*

Grinding-organ
Harl. 6563, f. 43

Panpipe
11,355, f. 1
Jul. F vii, f. 9

Pipes
24,199, f. 18
19 B xv, f. 17*b*
16 G v, f. 11

Double pipe
10 E iv, ff. 2, 58, etc.
Harl. 4431, f. 111*b*

Psaltery
23,774, f. 171
‡Tib. A vii, f. 104*b*

Triangle
27,913, f. 103

Trumpet
Harl. 603, f. 26*b*
30,045, f. 40*b*
Harl. 4972
‡17,333, f. 10*b*
Harl. 4382, f. 118
10 E iv, (fantastic)
15 D ii, ff. 135*b*, 136*b*
19 B xv
20 D iv, f. 225*b*
18,851, ff. 184*b*, 252
Nero D ix, ff. 31*b*, etc.
‡Harl. 4376, f. 90
‡15 D iii, f. 394
20 B xx
20 C i, f. 117

Violin
‡11,695, f. 86
Lans. 383, f. 15*b*
28,784 A, f. 16
10,293, f. 1

MUSICAL INSTRUMENTS, (*continued.*)
10,294, f. 1
16,975, f. 86
17,006, f. 8
28,681, f. 100
28,784 B, f. 7
Burn. 275, ff. 166, etc.
Harl. 6563, f. 40
19 D ii, f. 242
‡19 C i, f. 54
28,962, f. 82
Tib. A vii, ff. 77, 79 *b*
Harl. 2999, f. 243
14 E iii, f. 89
16 G v, f. 77 *b*
Zither
30,045, f. 40 *b*
17,333, f. 3 *b*
Harl. 3240, f. 26 *b*

MYRRHA
Harl. 1766, f. 75

MYTHOLOGICAL portraits
Eg. 1500
Subjects
12,531, f. 1
Harl. 4431

N

NAHUM
Harl. 4382, f. 125 *b*
17 E vii, f. 371
19 D ii, f. 397 *b*
1 E ix, f. 234
‡15 D iii, f. 401 *b*
See BIBLES.

NAILS
Lans. 1179, f. 226

NANI (Nicolao), captain of Cabo d'Istria, A.D. 1543, portrait of
27,933

NARCISSUS
Harl. 1766, f. 74 *b*
20 A xvii, ff. 14, 14 *b*
Harl. 4425, f. 20
19 B xiii, f. 14 *b*

NATHAN before David
17,280, f. 251
See DAVID.

NATURAL HISTORY, illustrations of
Harl. 334
See ANIMALS. CREATION; and BESTIARIES in LIST OF MANUSCRIPTS.

NATURE personified
Harl. 4425, f. 123 *b*
Forming children
Harl. 4425, f. 140

NAVARRE, King of, burnt in bed
14 D v, f. 315

NEBUCHADNEZZAR
18,851, f. 111 *b*
On throne
15,268, f. 179 *b*
Building Babylon
26,667, f. 12 *b*
Building Ecbatana
15 D iii, f. 236

NECTANEBUS, scenes in life of
Harl. 4979

NEGRO
19 D i, ff. 65 etc.
29,301, f. 5
Armed as knight
20 D xi, f. 261
Negress
10 E iv, f. 17

NEHEMIAH, with enemies scoffing
‡15 D iii, f. 197
See BIBLES.

NEMBROTH, Giant, and falling castle
Harl. 1766, f. 18

NERO, figure of
‡Harl. 1766, ff. 171, 171 *b*
Harl. 4425, ff. 59, 61
16 G v, f. 107

Murder of his mother
Harl. 4425, f. 59

NETS for catching animals
27,699, ff. 40 *b*, etc.
Tib. A vii, ff. 51, 51 *b*, 57

NICEA, council of
Lans. 1179, f. 257 *b*

Legend of selection of canonical books by the (illustrating Athanasian Creed)
18,851, f. 196 *b*

NICETAS, Saint, martyrdom of
11,870, f. 118

NICHES
‡Harl. 4425

NICHOLAS, Saint, Bishop of Myra
‡Eg. 1139
21,926, f. 12 *b*
28,784 A, f. 140
23,145, f. 33 *b*
4836, f. 185
11,865, f. 6 *b*
11,866, f. 175 *b*
11,867, f. 152
15,702, f. 233

NICHOLAS, (*continued.*)
15,677, f. 140 *b*
16,907, f. 10
17,012, f. 63 *b*
17,026, f. 78
17,280, f. 358
17,353, f. 138
18,192, f. 217 *b*
18,853, f. 5 *b*
18,854, f. 144 *b*
19,962, f. 167 *b*
22,590, f. 249
27,697, f. 93
29,433, f. 210 *b*
Ar. 318, f. 50 *b*
Tib. B iii, f. 142 *b*
‡Eg. 859, f. 5
Eg. 1068, f. 87
Eg. 1070, f. 81
Eg. 1147, f. 219 *b*
Harl. 1251, f. 49
Harl. 2876, f. 92 *b*
Harl. 2917, f. 179
Harl. 2929, f. 127
Harl. 2948, f. 173
Harl. 2962, f. 38
Harl. 2936, f. 108
Harl. 2985, f. 58
Harl. 3000, f. 58
Harl. 5049, f. 62
Kings 6, f. 144 *b*
Kings 7, f. 9 *b*
Kings 8, f. 76 *b*
Kings 9, f. 88 *b*
Slo. 2418, f. 135
Slo. 2419, f. 108
Slo. 2565, f. 47
Slo. 2571, f. 41
Slo. 2633, f. 53
Slo. 2916, f. 122 *b*

Raising the three children
17,444, f. 38
19 B xvii, f. 14

Giving money through window
29,704, f. 36
25,697, f. 257 *b*

Translation
20 D vi, f. 161 *b*

NICHOLAS, Saint, of Tolentino
22,590, f. 249 *b*

NINEPINS, game of
10 E iv, f. 99

NINUS, King
‡15,268, ff. 16, 71

NISUS
Harl. 1766, ff. 35 *b*, 36 *b*

NOAH
Faust. B vii, f. 45 *b*
17 C xxxviii, f. 46 *b*
God in heaven conversing with
15,268, f. 7 *b*
Building ark
15,268, f. 9 *b*
19 D ii, f. 12 *b*
‡18,850, f. 15 *b*
19,962, f. 38
Nero C iv, f. 3
15 D iii, f. 12
‡1 B x, f. 9 *b*
Entering the ark
19 D ii, f. 13 *b*
With his family
19,962, ff. 38 *b*, 39
26,667, f. 4
Sending dove from ark
Burn. 3, f. 10 *b*
Dove bringing olive branch
16,975, f. 25
Receiving dove back
Nero C iv, f. 3
Sending animals out of ark
‡24,678, f. 8
Leaving ark, with family and animals
18,850, f. 16 *b*
19,962, f. 39 *b*
God appearing to, after flood
18,851, f. 67 *b*

NOAH, (*continued.*)
Offering sacrifice
24,678, f. 8
With ark in hand
Harl. 3461, f. 2
Planting vine
Harl. 4940, f. 51
Plucking grapes
19 C i, f. 57 *b*
Drunkenness
19 D ii, f. 15
See ARK. BIBLES.

NOBLES, group of various grades
18,750, f. 1

NOBILITY personified
Ar. 71, ff. 24, 39 *b*
19 C viii

NORMANDY, Duke of
Harl. 1717

NORWICH CATHEDRAL, view of
Nero D ii, f. 105

NUMA giving laws
Harl. 4374, f. 1

NUNS
23,923, ff. 68, 70 *b*, etc.
14 E ii, f. 162 *b*
15,434, f. 84 *b*
16 F ii, f. 137
Vesp. B iii (A.D. 1513)
At the altar
16 G v, f. 77
Various orders, historical and popular, with caricatures
10 E iv
Caricature of manners
10,294, f. 1
Benedictine
28,784 B, ff. 7, 10

Nuns, (*continued.*)
Jul. A v, f. 53
6 E vi, f. 27
Harl. 2975, f. 73 *b*
15,456, f. 2
Brigittine
Claud. B i, f. 116
Carmelite
28,784 A, f. 59
Dominican
‡28,784 B, ff. 5, 11 *b*
Dom. A xvii, f. 175 *b*
Franciscan
28,784 B, f. 5
Minoress
Dom. A xvii, f. 73 *b*
See Monks.

Nympha, Saint
11,870, f. 84

O

Oars
Harl. Roll y 6
See Shipping.

Oath, taking an
18 G ii, f. 151

Obadiah
Harl. 4382, f. 122
17 E vii, f. 368 *b*
19 D ii, f. 398 *b*
1 E ix, f. 232
‡15 D iii, f. 398
See Bibles.

Occleve, the poet, presenting book to the king
17 D vi, f. 37

Octavian, Emperor
Harl. 4374, f. 88

Oedipus, scenes from life of
Harl. 1766, ff. 43, etc.
Found hanging by feet in tree
15,268, f. 75 *b*
18 E v, f. 46
19 E vi, f. 57
See Universal History, in List of Manuscripts.

Offering, to the church
20,787, ff. 105, etc.
In temple
15 D iii, ff. 62, 82 *b*
Crown to a prince
Harl. 200

Old-age personified
19 B xiii, f. 9 *b*
20 A xvii, f. 5
Eg. 2022, f. 7 *b*
Harl. 4425, f. 10 *b*
14 E ii, f. 337
‡18 E vi, f. 8

Old Testament events, series of types
18,850
See Bibles.

Olympias, Queen, portrait of
13 A i
Decollation of
Harl. 4979, f. 86

Onager, habits of the
Slo. 3544, f. 19
See Bestiaries, in List of Manuscripts.

Onocentaur, with bow
Burn. 97, f. 19 *b*
‡Slo. 278, f. 47

Operations, surgical
Slo. 1977
29,301

Opportuna, Saint
Eg. 1070, f. 109

Orgetorix, portrait of
Harl. 6205, f. 5 *b*

Orion
See Constellations.

Orpheus, figure of
Harl. 1766, ff. 76, 76 *b*
Harl. 4431, f. 127 *b*

Ostrich
Slo. 278, f. 22

Otter
Vesp. B xiii, f. 2
27,699

Oven
Harl. 6563, f. 66
10 E iv, ff. 128 *b*, 145, 145 *b*
Placing a boy in an
10 E iv, f. 213

Ovid, metamorphoses of, illustrated
17 E iv

Owen Glyndwr, overcome by E. of Warwick
Jul. E iv, f. 203 *b*

Owl
10,294, f. 1
12,029, f. 1
6 E vi, f. 128
‡10 E iv, f. 46
‡Harl. 3469, ff. 2, 4
14 E iii, f. 140
Chariot drawn by owls
‡20,916, f. 1
Ape holding owl on his fist (in caricature of a knight hawking)
10 E iv, f. 51 *b*

P

Pachomius, Abbot
‡Cal. A xv, f. 122 *b*
Ar. 155, f. 9 *b*

Pack, or travelling-bag
10 E iv, f. 149

Packages
‡18 G ii, f. 128

Paddles
Slo. 278, f. 47

Padlock
Kings 5, f. 13

Page
19 E ii, f. 167

Paints of various colours in shells
6 E vi, f. 329

Painter with undraped models
Harl. 4425, f. 142
Lady painting
16 G v, ff. 69, 73 *b*

Palestine, places in
27,376, ff. 109 *b*, 138

Pallas, obsequies of
Kings 24, f. 210 *b*

Palm-tree
Slo. 278, f. 10 *b*
17 F i

Panel-work
Vitel. C iii
20,916

PANNIER
15 E ii, f. 7
Woman in a, carried off by a beggar
10,294, f. 1

PANTALEON, Saint, before Emperor
20 D vi, f. 100 *b*

PANTHER
Slo. 278, f. 44 *b*

PAPELARDIE (false devoutness, personified)
19 B xiii, f. 8
20 A xvii, f. 5 *b*
Eg. 2022, f. 8 *b*

PAPYRUS, Illuminated.—It needs no apology for introducing here, among notices of European art pictures, a short account of Egyptian Illuminated Manuscripts, when we consider that these very ancient relics of native African art are totally distinct from all Oriental illuminations, and in some of their later peculiarities affected, and were affected by, that so-called Byzantine spirit which breathes more or less in all the earliest remains of human handiwork not pre-historic. Although some of the Egyptian illustrated papyri are as old as the fourth and fifth dynasties, written in hieratic character, the use of vignettes or pictures does not appear to be earlier than the eighteenth dynasty. The figures are of moderate dimensions, traced in outline, the hair and other portions black. At this early period colours were, however, freely used; blue for water, green for plants, yellow and red for details, and some vignettes are even said to have been gilded. Other papyri of this period have their illustrations drawn in outline only, and uncoloured. So dominant was the principle of illumination at an early period, that the text of the papyrus is occasionally sacrificed to afford sufficient space for the insertion of the pictures. The colours were laid on in *tempera:* the black being an animal charcoal; the red, an ochre; blues and greens, preparations of copper; white, a fine chalk. They are laid on flat, or in monochrome, either without shading or with very faint and undefined attempts, and a black outline surrounds all the figure. These vignettes are not varnished. Under the nineteenth dynasty the vignettes are more brightly coloured, and pink or yellow is used for the flesh of females. One of the most magnificently illuminated rituals of this period is the "Clot Bey" Papyrus of Hunefer, Keeper of the Oxen of King Seti I. (in the British Museum numbered E. R. 9901), considered to be the finest known. The date of its execution is about B.C. 1200. After the nineteenth dynasty, the great historical papyrus of Rameses III., called the "Harris" Papyrus, is one of the most splendidly illuminated. It contains three large vignettes with figures of considerable size, and the flesh of the monarch and some of the figures is coloured white. Later than this, during the twentieth and twenty-first dynasties, the vignettes are brilliantly coloured, but the drawing is not to be

compared for its good proportion, and vitality of execution, with that of the eighteenth dynasty. The practice of illumination in colours was continued to the twenty-sixth dynasty, but at that time outline was almost if not exclusively preferred; and some of the vignettes are drawn with a remarkable fineness and sureness of hand. After the twenty-sixth dynasty papyri, at the beginning of the period of the Ptolemies, have similar vignettes. But painted illuminations occur at the end of the Greek rule in Egypt, the figures being rudely drawn, and the colours far inferior. Under the Romans there are found illuminations in colours in which a scarlet or *minium* appears in place of the usual red ochre; light greens and pink are extensively used; but the later papyri of the Roman period are only illustrated by figures drawn, or rather scrawled, in black outline.

Although, as a general rule, specimens of the practice of pictorial ornamentation are only found in Rituals, and a few Rituals are composed of illuminations only without much text, yet illuminated caricatures have been discovered, one in the British Museum being supposed to represent, under the allegorical figures of animals, events of the reign of Rameses III., who is represented as a lion playing at chess, with a deer for his antagonist. Others are found with erotic subjects, but these are extremely rare, for the Egyptians were averse to depicting such subjects; some of the scribes, however, indulged in sly sarcasm, and one papyrus represents deities and worshippers smiling at each other. Backgrounds and perspective do not ever appear to have been attempted by Egyptian artists. The principal illuminated hieroglyphical papyri of the British Museum will be found numbered consecutively from No. 9900 of the Egyptian collections, at which the section of papyri begins. These have been collected at various times and from various sources, the principal contributions to this branch of antiquarian art being due to the labours of Anastasi, Barker, Belmore, Bonomi, Burgon, Burton, Harris, Hay, Salt, Sams, Strangford, Rhind, and Wilkinson.

A considerable number of these papyri are exhibited, under glass, on the walls of the staircase at the north end of the Egyptian Gallery. Several have been published, as for example the "Harris," by Dr. Birch for the Trustees in 1876, but as photography is not very successful in reproducing them, the method of fac-simile by hand very expensive, and purchasers necessarily few in number, it will be readily seen that the publication of illustrated Egyptian papyri is very limited.

The following list mentions only a few of the best examples. The numbers refer to the Manuscript Catalogue by Dr. Birch, Keeper of the Egyptian and Oriental antiquities in the British Museum.

‡9900, "Barker" (good drawing)
‡9901, "Clot-Bey" or "Hunefer"

‡9919 (yellow)
‡9950 (fragments coloured, in style of the 18th dynasty)
‡9955, "Hay"
Anastasi, 19 (miniatures)
Barker, 208 (drawings)
‡Barker, 211, 215, 217, 219
‡"Harris"
‡Kelashar (a magnificent hieratic papyrus of the Roman period, with pink, green, red, and greenish-yellow colours, but not so well drawn as some)
‡Salt, 825, 827, 828, 829
‡Sams, 15
‡Sams, 23 (caricatures)
‡Sams, 26 (music)
‡Wilkinson (a drawing)

PARABLES, Dives and Lazarus
11,695, f. 2
Harl. 2930, f. 157
Ar. 83
25,886, f. 212*b* (Dives in hell)

The Sower
Ar. 44, f. 70. Wheat sown on good ground and its three classes of fruit illustrated, *i.e.*, *Fructus tricesimus, conjugatorum. Fructus sexagesimus, viduarum. Fructus centesimus, virginum* (cf. Chaucer's *Parson's Tale*, and *Journ. Brit. Arch. Assoc.*, 1872, vol. xxviii., p. 384)

Good Samaritan
25,885, f. 273

The Ten Virgins
Ar. 44, f. 57

PARADISE (emblematic figure, with the Four Rivers, the Cardinal Virtues, the Evangelistic Symbols, and the four Doctors of the Western Church)
Ar. 44, f. 13

Scenes of
19,587
Eg. 943, ff. 129, etc.
19 C i, f. 201

PARADISE, (*continued.*)
‡17,026, f. 33 (with fountain in the midst and figure of Christ thereon, streaming blood)
‡17,280, f. 77 *b* (adoration of Lamb)
‡18,193, f. 86 *b*
‡18 E v, f. 21 (God the Father, Adam, Eve, and animals)

PARANDRUS, human-faced animal
12 F xiii, f. 24 *b*

PARIS, city of
‡Jul. E iv, f. 206

PARIS (Matthew), monk of St. Albans, portrait (by himself)
‡14 C vii, f. 6

PARLIAMENT, at Westminster
Harl. 1319, f. 57

Session of a
18 E ii, f. 267 *b*

PARMENIO, assassination of
17 F i, f. 149 *b*

PARTRIDGE and eggs
Slo. 278, f. 36

PASSOVER
17,280, f. 96 *b*

PATRICK, Saint
20 D vi, f. 221 *b*

In his Purgatory
17 B xliii, f. 132 *b*

PAUL, Saint, Apostle.—This Saint is usually found in company with Saint Peter, wearing the usual conventional flowing dress, and carrying a sword as emblem. There are a few pictures representing his conversion, but, except as a subordinate companion of Saint Peter, he seldom appears in miniatures as a symbolical figure.

Harl. 76, f. 8
Harl. 2804, f. 231
Vesp. A i, f. 1 *b*
Harl. 5102, f. 118
11,843, f. 3 *b*
17,006, f. 161 *b*
21,973, f. 91
23,145, f. 30
30,084, f. 241
Harl. 2449, f. 178
Harl. 4381, f. 4
Harl. 4382, f. 211
15 D ii, f. 104
17 E vii, f. 453 *b*
18 D viii
19 B xvii, ff. 5, 159
4836, f. 6 *b*
11,865, f. 1
11,866, f. 160
11,867, f. 150
14,803, f. 102
15,525, f. 108
15,815, ff. 6 *b*, 7 *b*, 8 *b*, 30 *b*, 43 *b*
17,012, f. 61 *b*
17,026, f. 71
17,280, f. 343
17,353, f. 130 *b*
17,943, f. 143 *b*
18,851, f. 390
18,852, f. 409 *b*
18,854, f. 140
19,962, f. 161 *b*
22,590, f. 238
22,720, f. 48 *b*
25,697, ff. 29 *b*, 268
27,697, ff. 93, 197
29,433, f. 196
‡29,735, ff. 7, 118, 134 *b*
30,014, f. 118 *b*
Eg. 859, f. 33
Eg. 1068, f. 83 *b*
Eg. 1070, ff. 86, 95
Eg. 1147, f. 210
Harl. 1766, f. 196 *b*
Harl. 2917, f. 176
Harl. 2929, f. 126
Harl. 2936, f. 106
Harl. 2948, f. 168
Harl. 2962, f. 35 *b*
Harl. 3000, f. 57
Harl. 5049, f. 59 *b*
Kings 7, f. 91 *b*
‡Kings 9, f. 34 *b*
2 B xiii, f. 28
15 D iii, ff. 481 *b*, 506
Slo. 2565, f. 45
Slo. 2571, f. 39
Slo. 2605, f. 99 *b*
Slo. 2916, f. 117 *b*

Conversion of
6 E vi, f. 15 *b*
4836, f. 1 *b*
11,865, f. 87
15,813, f. 220 *b*
18,851, f. 328 *b*
29,253, f. 305 *b*
‡29,704, f. 12
30,038, f. 18
1 E ix, f. 306

Churches receiving the Epistles of
1 E ix, ff. 287 *b*-319

PAUL, (*continued.*)
Opposing Simon Magus
20 D vi, f. 1
Martyrdom of
Nero D ii, f. 32 *b*
20 D vi, ff. 3 *b*, 12
11,865, f. 87
30,038, f. 41 *b*

PAUL, the hermit
15,114, f. 183 *b*

PAULA, Saint
19 B xvii, f. 59

PAVEMENT, geometric
20,698, f. 38 *b*
14 E v, f. 1

PAVILION
‡Nero E ii, f. 2
Royal
18 G ii, f. 128
See TENTS.

PEACE personified
20,916, ff. 21, 26, etc.

PEACOCK. The pictures of these birds are often of fine style of work, and of good colouring
24,686, f. 16 *b*
Harl. 4751, f. 54 *b*
‡Slo. 278, f. 39
‡Harl. 3448, f. 32
‡6 E ix, f. 23
‡11,283, f. 23
11,696, f. 8
‡14,787
‡14,816, f. 39 *b*
‡17,012, ff. 1, 37, 45
‡Aug. vi, f. 11
‡Harl. 2536, f. 1
Harl. 3469, ff. 4, 7
14 E iv, f. 63
‡18 E v, f. 232
‡19 E ii, f. 245
‡20 C iii, ff. 12, 238

PEACOCK, (*continued.*)
On a dish at a banquet
30,864, f. 1
Bringing in a cooked bird at a banquet
20 C ii, f. 119

PECHAM (John de) Archbishop of Canterbury, portrait of
21,974, f. 21 *b*

PEER, English, time of Elizabeth
28,330, f. 31

PEGASUS, or winged horse
6 E ix, f. 28 *b*
Harl. 4431, ff. 100 *b*, 185

PELAGIA, Saint, baptism of
20 D vi, f. 229 *b*

PELICAN
6 E vi, f. 15
Slo. 278, f. 16 (in nest)
Ar. 83, ff. 126 *b*, 133
‡Harl. 3448, f. 7 (in nest on tree)
22,557, f. 34 *b*
‡Burn 97, f. 6
Slo. 2605, f. 70 (over cross)

PENITENT scourging himself
6 E vi, f. 218 *b*
6 E vii, f. 443

PENNON
Tib. C vi, f. 8 *b*
11,695, f. 223
‡2 A xxii, f. 220

PENNY
Cleop. C xi, f. 26

PENTATEUCH, illustrated in detail
Claud. B iv

PENMANSHIP, specimens of
‡17,739
‡18,720
‡28,681
‡Eg. 1066
Harl. 4664
‡6 E ix
‡23,774
30,014
‡30,059
‡Harl. 2947
Harl. 4924

PENTHESILEA, Queen, in combat with Pyrrhus
15,268, f. 123

PERCEFOREST, illustrated romance of
15 E v
19 E ii, iii

PERFUMER'S shop
‡Tib. A vii, ff. 93, 95 *b*

PERSEUS
Ar. 339, f. 76 *b*
See CONSTELLATIONS.

PERPETUA, Saint
17,444, f. 44 *b*
Martyrdom of
29,704, f. 20

PERUGIA, banner of guild of tailors at
21,965, f. 4

PETER, Saint, Apostle and Pope.—As a rule the representations of Peter are very simple. He wears the conventional flowing robes, and holds in his hand two keys. In the usual symbolical pictures of this type, he is accompanied by Paul, the martyrdom of the latter being commemorated on the same day as that of Saint Peter. There are a few pictures of his crucifixion, and some also representing his enthronisation as Bishop of Antioch (commemorated in the Calendar on Feb. 22nd, under the title of *Cathedra S. Petri Antiochiæ*). This event is often mixed up with his enthronisation as Pope, the subject of another commemoration under the name of *Cathedra S. Petri Romæ*. Of other events, whether historical or legendary, the titles speak for themselves.

‡Titus D xxvi, f. 19 *b* (in glory, with jewelled nimbus)
Harl. 76, f. 7 *b*
Vesp. A viii, f. 2 *b*
11,850, f. 10
Nero C iv, f. 32 (with others)
‡Eg. 1139
14,813, f. 1 (with Paul)
Faust. B vii, f. 52 *b*
Vesp. A i, f. 1 *b*
Harl. 5102, f. 118
11,843, f. 3 *b*
21,973, f. 91
23,145, f. 29
Harl. 2449, f. 178
Harl. 4381, f. 4
Harl. 4382, f. 250
19 B xvii, f. 5
19 D ii, f. 577
4836, ff. 6 *b*, 179
11,865, ff. 1 *b*, 3 *b*
11,866, f. 160
11,867, f. 149 *b*
14,803, f. 102
15,525, f. 108
15,815, ff. 18, 23 *b*, 43 *b*
17,012, f. 61 *b*
17,026, f. 71

PETER, (*continued.*)
17,280, f. 343
17,353, f. 130 *b*
‡17,943, f. 143 *b*
‡18,197
18,852, f. 409 *b*
18,854, f. 140
19,416, f. 138 *b*
19,962, f. 161 *b*
22,590, f. 238
22,720, f. 46 *b*
27,697, ff. 93, 119
29,433, f. 196
30,014, f. 118 *b*
Tib. B iii, f. 147
Eg. 859, f. 41
Eg. 1068, f. 83 *b*
Eg. 1070, ff. 94 *b*, 95, 97 *b*
Eg. 1147, f. 210
Harl. 1211, f. 87 *b*
Harl. 1766, f. 196 *b*
Harl. 2929, f. 126
Harl. 2936, f. 106
Harl. 2948, f. 168
Harl. 2962, f. 35 *b*
Harl. 2989, f. 117
Harl. 3000, f. 57 *b*
Harl. 5049, f. 59 *b*
Kings 7, f. 91 *b*
‡Kings 9, f. 32 *b*
2 B xiii, f. 28
Slo. 2321, f. 132 *b*
Slo. 2418, f. 133 *b*
Slo. 2565, f. 45
Slo. 2571, f. 39 *b*
Slo. 2605, f. 99 *b*
Slo. 2916, f. 117 *b*

Call of
29,902, f. 1
‡29,704, f. 5
‡15,813, f. 214 *b* (with Saint Andrew in a boat)

Confessing Jesus Christ
‡Harl. 2897, f. 326

Walking on the sea
Ar. 157, f. 7 *b*
Harl. 5102, f. 129

PETER, (*continued.*)
Denial of
Ar. 157, f. 7 *b* (with crowing cock)
‡16 G iii, f. 141

Healing lame man at gate
‡Harl. 2897, f. 323

Preaching
‡Harl. 2897, f. 182

Baptizing
Harl. 2917, f. 115

In prison
Harl. 2897, f. 349
25,697, f. 307
30,014, f. 122 *b*

Led out of prison by angel
Cal. A xiv, f. 22
Harl. 2891, f. 267
16,907, f. 165
18,851, f. 419 *b*
30,038, f. 48

Enthroned Pope
19 B xvii, f. 77 (by two bishops)
4836, f. 2 *b*
15,813, f. 226 *b*
15,815, f. 34
16,907, f. 65
18,851, f. 345 *b*
‡29,735, f. 121 *b*
30,038, f. 23 *b*

Consecrating Saint Prosdecimus, Bishop of Padua
15,813, f. 268 *b*

Opposing Simon Magus
20 D vi, f. 1

"Domine quo vadis"
11,865, f. 87

Martyrdom of
28,784 B, f. 2
20 D vi, f. 31
17,341, f. 144
Nero D ii, f. 32 *b*
19 B xvii, f. 153 *b*
11,865, f. 87
16,907, f. 133

PETER, (*continued.*)
18,851, f. 392 (with Saint Paul)
30,038, f. 39 *b*
Lans. 1179, ff. 50 *b*, 149 *b*
Healing Saint Agatha
19 B xvii, f. 73
At the gate
19 B xvii, f. 190 *b*
Enthroned, holding keys and book, with monk praying at feet
‡Tit. D xxvi, f. 19 *b*

PETER CELESTINE, Saint
18,192, f. 218

PETER, Saint, of Luxemburg
17,353, f. 13
27,697, f. 104 *b*
Harl. 2865, f. 106 *b*

PETER, Saint, of Milan.—This Saint, well known in many pictures painted for houses of the Dominican order, is often spoken of as "Saint Peter Martyr" (though not to be confounded with a very different person of the same name who made himself notorious in the sixteenth century). He is represented as a Dominican friar, and frequently a sword or knife is shown thrust into his head. There is a very fine picture of his martyrdom in the National Gallery, by the hand of one of the greatest of Venetian artists, John Bellini.

28,784 B, f. 2
19 B xvii, f. 116 *b*
16,907, f. 101
27,697, f. 197
Eg. 1070, f. 91
Martyrdom of
21,926, f. 14
‡18,851, f. 365

PETER the Hermit preaching the Crusade
27,376, f. 68
Eg. 1500, f. 44 *b*

PETRUS CANTOR, portrait of
‡19,767, f. ult.

PETRARCH, portrait of
Harl. 3567, f. 9

PETTICOAT, flounced
14 E ii, f. 249

PHÆDRA, figure of
Harl. 1766, f. 36

PHARAMUND, King of the French
Faust. B vii, f. 57

PHARAOH
15,248, f. 33
Harl. 1766, f. 24
Receiving Jacob
15,268, f. 67
Dream of the kine and the ears of corn
‡15,268, f. 56 *b*
Speaking to the elders
24,678, f. 12
Ordering the Israelites to build
‡24,678, f. 13
With host in Red Sea
17,280, f. 211
Eg. 2076, f. 8 *b*

PHEASANTS
Harl. 7026, f. 5

PHILIP, Saint, Apostle
17,006, f. 152
‡Harl. 2897, f. 285
19 B xvii, f. 122
4836, f. 5
11,866, f. 163 *b*
15,525, f. 109
15,711, f. 105 *b* (with Saint James)
15,815, f. 40
18,192, f. 208 *b*
18,851, f. 367
29,433, f. 200
Eg. 859, f. 40
Eg. 1070, f. 91 *b*
Preaching
20 D vi, f. 48 *b*

PHILIP, King of France, portrait of
Harl. 4335, f. 10
11,662, f. 5 *b*

PHILIP II., King of Spain, presented to the B. V. M. by Saint Michael
Claud. B x

PHILIP IV., of France
‡10,341, f. 8
Translator offering book to
21,602

PHILIP, son of Philip, King of France
Harl. 4385, f. 1

PHILIPPA of Lancaster, marriage of
14 E xiv, f. 284

PHILOSOPHERS
15,685, ff. 83, etc.
Aug. A v, f. 59 *b*
17 C xxxviii, f. 48
School of
Aug. A v, f. 103

PHILOSOPHY, diagrams illustrative of
Harl. 2637, ff. 8 *b*, etc.
Ar. 339, f. 1
Personified
‡6 E ix, f. 27
Harl. 4336, f. 1 *b*; 4337, f. 2; 4338, f. 1 *b* (in Boethius "de Consolatione")

PHŒBUS. *See* SUN.

PHŒNIX
‡Tib. B v, f. 8 *b*
Slo. 278, f. 35 *b*
Harl. 4751, f. 45
12 C xix, f. 49 *b* (automoly)
Harl. 3448, f. 33
Slo. 3544, f. 26 *b*
14,816, f. 40 *b*

PHUL, King of Assyria
Faust. B vii, f. 49

PHYLACTERY
24,098, f. 8 *b*

PHYSICIANS
Slo. 1975, ff. 85 *b*, 91 *b*
Harl. 1585, ff. 6 *b*, 8, 9
Slo. 1977
20,698, f. 231 *b*
15 E ii, f. 77 *b*
16 G viii, f. 32
19 C vi, f. 20
Consultation of
Slo. 1977
With bottle
20 C ix, f. 310
Harl. 4379, f. 125 *b*
Doctor holding a bottle
Harl. 1585, f. 72 *b*
Slo. 1975, f. 85 *b*
Slo. 1977, f. 50, 136
19 C vi, f. 20
Shop of
‡Slo. 1977
15 E ii, f. 165

PIAT, Saint
Slo. 2916, f. 122

PIER, or landing stage
15 E iv, f. 212 *b*
Fortified
20 E vi, f. 15 *b*

PIGEONS, or DOVES, scheme of the mystical signification of
Slo. 278, f. 2 *b*

PIGEON-HOUSE
‡Harl. 4571, f. 51 *b*
12 C xix, f. 54

PILATE ordering the delivery of the body of Jesus Christ to Saint Joseph
17,913, f. 133
Killing the Gaulish prince
16 G iii, f. 193
See JESUS CHRIST.

PILES, driving
‡Harl. 6205, f. 23

PILGRIMS
Tib. A vii, f. 40
Tib. B iii, f. 146
Harl. 2278, f. 99 *b*

PILLION
17,012, f. 5

PINCERS
Claud. B iv, f. 18 *b*

PINEAU (Charles), a friar, presenting book to the Sire de Chasteaubrient
Harl. 4393, f. 2 *b*

PINKS, in borders
‡19 E ii
‡19 E iii
See FLOWERS.

PIPIN, King
Faust. B vii, f. 62

PINNA, or muscle
Burn. 97, f. 43

PISA, view of
‡16 G i, f. 1

PITCHFORK
Jul. A vi, f. 6 *b*
Harl. 603

PLACIDUS, Saint
21,926, f. 14 *b*
Martyrdom
20 D vi, f. 213 *b*

PLANETS, busts of,
Tib. B v, f. 44 *b*
Personified
19 C i, ff. 38, 52 *b*, etc.
‡23,770

PLANKS, rustic bridge of
19 E v, f. 336 *b*

PLANTS, various
Vitel. C iii
‡Harl. 1585
‡Slo. 1975
Harl. 4986, ff. 1-44
‡29,301, ff. 51, etc. (a series)
‡Eg. 2020 (very fine series)

PLANTING trees, men
20,698, f. 85

PLATFORM, or PULPIT
20 B xx, f. 29 *b*
See ECCLESIASTICAL FURNITURE :—Pulpit.

PLATO, portrait of
Vitel. C iii, f. 19
Writing on a desk at a press
Harl. 3481

PLENTY personified
‡20,916, ff. 21, 26, etc.
Harl. 3281, f. 1

PLOUGH, and PLOUGHING
Jul. A vi, f. 3
Tib. B v, f. 3
Harl. 603, ff. 51 *b*, 54 *b*
12 F xiii, f. 37 *b*
‡28,162, f. 8 *b*
Nero D ii, f. 10 *b*
‡Slo. 3983, f. 7
‡19,720, f. 54 *b*
20,698, f. 84
‡Aug. A v, f. 161 *b*
Harl. 2702, f. 2
Harl. 4375, f. 77
Harl. 4431, f. 109 *b*
Harl. 5256
‡Kings 24, f. 17
See SEASONS.

PLUTARCH, "vitæ" of, illustrated
22,318

POET
Tib. A iv, f. 8 *b*

POETRY personified
11,866, f. 11

POISON, administration of, and effect
Harl. 4376, f. 271
14 E v, f. 306

POLLARD willows
‡14 E vi, f. 193

POLYNICES AND TYDEUS, duel of
15,268, f. 81 *b*

POMPEY, portrait of
‡22,318, f. 45
Eg. 1065, f. 172 *b*
Scenes in life of
17 F ii

POMPEY, (*continued.*)
Death of
14 E v, f. 318 *b*
16 G viii, f. 311
17 F ii, f. 263

PONTAUDEMER, siege of
20 C ix, f. 155 *b*

PONTE (Niccolo da), Doge of Venice, portrait of
‡15,817, f. 1 *b*

PONTHOISE, siege of
‡20 C ix, f. 126

POOR, and Rich, in contrast
Harl. 4336, f. 1 *b*
Relief of
19 D i, f. 95
Poor despoiling queens
18 D vii, f. 52

POPE
23,923
Ar. 481
16 G v, f. 123
18,851, f. 198
20694, ff. 17, 84
24,189, f. 7 *b*
27,697, f. 103 *b*
‡30,014, f. 163
Harl. 2935, f. 120
15 E i, f. 307
Series of portraits of
Ar. 117 (with prophetical pictures)
Eg. 1500, ff. 21, etc.
‡Harl. 3461
Death-bed of a
Harl. 4380, f. 18 *b*
Murder of a
Nero D ii, f. 192 *b*
Court of a
15,274
23,923

POPE, (*continued.*)
24,642, f. 101
Harl. 3746, f. 3
10 E iv, f. 4 (with Cardinals)
Harl. 3751
‡Harl. 4379, f. 34
Harl. 4380, ff. 4, etc.

PORCUPINE
‡Burn. 97, f. 26 *b*
15 E iv, f. 179

PORTCULLIS
14 E iv, f. 121
Badge in border
20 E i-vi

PORTRAIT heads of various dignitaries, etc.
24,642
Of Portuguese and Spanish royal personages
‡12,531
From Roman coins
Ar. 65
Venetian
20,916

PORTUGUESE and Spanish genealogy
‡12,531 (a very fine series of pictures)

POTIPHAR'S wife showing Joseph's garment
Nero C iv, f. 5

POULET(—)miniatures by, at Shene, in A.D. 1496
‡19 C viii

POVERTY personified
19 B xiii, f. 8
20 A xvii, f. 6
Tib. A vii, f. 100
Eg. 2022, f. 9
‡Harl. 4425, ff. 11 *b*, 73, etc.
20 C iv, f. 77 *b* (with Fortune)

PRAXEDIS, Saint
18,851, f. 407 *b*

PRAYER, attitudes of
‡19,767, ff. 194, etc.

PREACHER, seditious
Harl. 4380, f. 20

PRESTER-JOHN
Slo. 1977, f. 9 *b*
15,456, f. 2

PRIAPUS
‡11,355, f. 329

PRIDE, overcome by humility (emblematical figures)
Ar. 44, f. 32

PRIEST, vested
11,870, f. 52
In chamber
Ar. 157, f. 46
In cassock (secular)
6 E vi, f. 137
In cassock
17 E vii, f. 2 *b*
With crowned stole
Lans. 1175, f. 296 *b*
With holy water
28,962, f. 378 *b*
Sprinkling corpse at grave, soul being taken by angel from fiend
Harl. 5762, f. 116
Talking with a wolf
13 B viii, f. 17 *b*
Turned mad, becomes a wild man
10 E iv, ff. 131-134
One stripping another
10 E iv, f. 135
On top of church viewing stars
24,642, f. 241

PRIEST, (*continued.*)
Jewish
‡15,277
Giving money to the soldiers
Ar. 83, f. 133 *b*

PRIMÆVAL mankind, "Les Gens du temps passe"
‡Harl. 4425, f. 76 *b*

PRINCE
Aug. A v, f. 45 *b*
Harl. 4385, ff. 59*b*, 76*b*, etc.
At devotion
16 F ii, f. 210 *b*
Princes
20 C i, ff. 292, etc.
In tent
17 F i, ff. 129 *b*, 145, etc.
On throne
19 C viii, f. 18 *b*
With courtiers
19 B x, f. 1

PRISON
12,228, f. 8
19 B xiii, f. 31 *b*
19 C i, f. 79 *b* (prisoner visited)
21,247
Harl. 4380, f. 48
In a tower
Harl. 4375, f. 45

PRISONERS led by ropes
Harl. 4374, f. 129
Naked
Harl. 4431, f. 100
Hands tied
20 B xx, f. 39 *b*

PROCOPIUS, Saint
18,851, f. 405

PRODIGIES
Harl. 4374, ff. 77 *b*, etc.

PROGRESS, royal
18 E ii, f. 225 *b*

PROPHETS
6 E ix, f. 7 *b*
19 C i, ff. 92 *b*, 93, etc.
25,435
Harl. 2803 (minor)
1 E ix, f. 34 *b*
David and others seated in a circle holding lilies and roses; above in blue medallions are the scenes of the Passion, the destruction of Jerusalem, and Saints with attributes
‡18,851, f. 146 *b*

PROSDECIMUS, Saint,
Bishop of Padua
15,813, ff. 267, 268 *b*
30,038, f. 67
Consecrated
15,813, f. 268 *b*

PRUDENCE personified
11,866, f. 7 *b*
15,685, f. 60 *b*

PRUNING fruit trees
Tib. B v, f. 3 *b*

PSALMS, allegorical pictures of the
‡Harl. 603
Of degrees
18,851, f. 184 *b*

PSALMS.—There are a few instances in early Manuscripts of the Psalter in which every Psalm has been illustrated in the fullest detail, as, for example, the "Utrecht Psalter," the "Harley Psalter," No. 603, and the "Eadwine Psalter" in Trinity College, Cambridge; but it is more common to find

that certain Psalms have been chosen for pictures, and others left entirely unadorned. With a few exceptions, the Psalms thus distinguished by illustrations are the same in all Psalters; and as the Psalter, when it forms a separate Manuscript complete in itself, is to be considered as a liturgical and not a Biblical work, it is not surprising to find that the illustrations are annexed to those Psalms which begin the more important services of the Breviary. The following is a list of the commonly illustrated Psalms, with the services which they begin according to the Roman and Salisbury uses.

Beatus Vir (Ps. 1). Sunday Matins. (Generally an initial of elaborate work.)

Dominus illuminatio mea (Ps. 26). Monday Matins. (The picture varies.)

Dixi Custodiam (Ps. 38). Tuesday Matins. (Figure of a man pointing to his tongue.)

Dixit insipiens (Ps. 52). Wednesday Matins. (A fool or jester with cap and bells.)

Salvum me fac Deus (Ps. 68). Thursday Matins. (Figure in water.)

Exultate Deo (Ps. 80). Friday Matins. (David playing on harp or bells.)

Cantate Domino (Ps. 97). Saturday Matins. (Cantors singing.)

Domine exaudi (Ps. 101). Saturday Matins according to the Benedictine use.

Dixit Dominus (Ps. 109). Sunday Vespers. (Figures of the first two Persons of the Trinity.)

Besides these, a few others have illustrations, but they do not form part of the regular set, although some of them are of frequent occurrence. Among these may be mentioned *Quid Gloriaris* (Ps. 51), and *Dilexi Quoniam* (Ps. 114), both of which occur in many books. This practice of illuminating the liturgical divisions is of early date, and is found in the oldest book in our list, the "Saint Augustine Psalter" (Vesp. A i.), a Manuscript of the eighth century, or even earlier, wherein the system differs very slightly from that adopted in the Psalters here referred to, most of which are of the thirteenth century or later. It is probable that such Psalters as give prominence to Ps. 101 will be found to be of Benedictine origin; and it is curious to note that in most of these the secular arrangement of the services is equally indicated, so as to afford a guide to either use. The recently acquired Egerton MS. 2432, a Psalter of German style and of the fourteenth century, has the psalms which are specified above, not illustrated according to the usual method.

"Beatus Vir" (Ps. 1)
19 D iv, f. 265
Cleop. B xiv, f. 13

"Ad te levavi" (Ps. 24)
16,905
Harl. 2891, f. 20

PSALMS, (*continued.*)
"Dominus illuminatio" (Ps. 26)
17,868, f. 35 *b*
19,899, f. 25
30,045, f. 17
Cleop. B xiv, f. 34
2 A iii, f. 35 *b*
16,975, f. 42
28,681, f. 39 *b*
29,253, f. 30 *b*
29,407, f. 32
19 D iv, f. 289 *b*
Harl. 1892, f. 46 *b*
"Dixi custodiam" (Ps. 38)
17,868, f. 69 *b*
21,926, f. 66 *b*
19,899, f. 37
30,045, f. 23
Cleop. B xiv, f. 48
1 D x, f. 42 *b*
28,681, f. 54 *b*
29,253, f. 36
29,407, f. 47 *b*
‡Harl. 2897, f. 33 *b*
19 D iv, f. 272 *b*
27,591, f. 60
‡28,962, f. 122
Harl. 1892, f. 57
1 E ix, f. 146 *b*
‡15 D iii, f. 259
"Quid gloriaris" (Ps. 51)
19,899, f. 46
21,926, f. 81
Ar. 157, f. 51 *b* (martyrdom of priests before a king)
Harl. 5102, f. 49
2 A iii, f. 65 *b*
28,681, f. 68
29,253, f. 41
27,591, f. 76 *b*
"Dixit insipiens" (Ps. 52)
27,591, f. 77 *b*
28,962, f. 136 *b*
Harl. 1892, f. 68
Harl. 3000, f. 189
2 A xvi, f. 63 *b* (King Henry VIII. as David, William Sommers, his jester, as the fool)

PSALMS, (*continued.*)
19,899, f. 46 *b*
30,045, f. 28
Cleop. B xiv, f. 61
Harl. 5102, f. 49 *b*
1 D x, f. 52 *b*
16,975, f. 63
29,253, f. 41 *b*
29,407, f. 61 *b*
‡Harl. 2897, f. 42 *b*
Harl. 4664, f. 139 *b*
19 D ii, f. 251 *b*
19 D iv, f. 275 *b*
"Deus in nomine tuo" (Ps. 53)
Ar. 104, f. 344
"Salvum me fac" (Ps. 68)
19,899, f. 57 *b*
21,114, f. 56 *b*
30,045, f. 33 *b*
Ar. 157, f. 60 *b*
Cleop. B xix, f. 74 *b*
Harl. 2930, f. 56
Harl. 5102, f. 61
1 D x, f. 62
2 A iii, f. 81 *b*
28,681, f. 82 *b*
28,784 B, f. 16
29,253, f. 47
29,407, f. 76
‡Harl. 2897, f. 56 *b*
17 E vii, f. 243 *b*
19 D iv, f. 278 *b*
16,968, f. 68 *b*
27,591, f. 95
28,962, f. 151 (David in the sea)
Harl. 1892, f. 76 *b*
Harl. 3000, f. 199
1 E ix, f. 149 *b*
2 A xii, f. 311 *b*
‡15 D iii, f. 265 (David in the water)
"Exultate Deo" (Ps. 80)
19,899, f. 71
21,114, f. 68 *b*
30,045, f. 40 *b*
Cleop. B xiv, f. 91
Harl. 5102, f. 77 *b*

PSALMS, (*continued.*)
2 A iii, f. 100
16,975, f. 86
29,253, f. 54
29,407, f. 94 *b*
19 D iv, f. 282
27,591, f. 116
Harl. 1892, f. 87 *b*
2 A xvi, f. 98 *b*
‡15 D iii, f. 268 (David playing on bells)
2 A xii, f. 321 *b*
"Cantate Domino" (Ps. 97)
19,899, f. 84
21,926, f. 132 *b*
30,045, f. 46 *b*
Cleop. B xiv, f. 106
2 A iii, f. 118
16,975, f. 97
28,681, f. 116 *b* (monks singing)
29,253, f. 60
29,407, f. 112
‡Harl. 2897, f. 72 *b*
Harl. 4664, f. 157 *b*
17 E vii, f. 250
19 D iv, f. 285
Harl. 1892, f. 97
2 A xii, f. 330 *b*
‡15 D iii, f. 171 (David conducting choir)
"Domine exaudi" (Ps. 101)
19,899, f. 85 *b*
1 D x, f. 87 *b*
2 A iii, f. 124 *b*
16,975, f. 98 *b*
29,253, f. 61
27,591, f. 138 *b*
"Dixit Dominus" (Ps. 109)
Lans. 383, f. 108
17,868, f. 143
21,926, f. 151 (God the Father seated with God the Son)
30,045, f. 53
Cleop. B xiv, f. 123
Harl. 5102, f. 184
1 D x, f. 98
19 D iv, f. 289

PSALMS, (*continued.*)
‡18,851, f. 173
27,591, f. 187
‡15 D iii, f. 274 *b* (God the Father seated with God the Son)
"In exitu Israel" (Ps. 113)
18,851, f. 174 (Egyptians in Red Sea)
"Dilexi quoniam" (Ps. 114)
18,851, f. 174 *b*
"Lætatus sum" (Ps. 121)
18,851, f. 185
"Memento Domine David" (Ps. 131)
18,851, f. 187
"Confitebor tibi, Domine" (Ps. 131)
18,851, f. 189
27,591, f. 199

PUBLIUS MALLEOLUS, stabbing a woman in the neck
Harl. 4374, f. 1

PULLEY
10 E iv, f. 249 *b*
Double
10 E iv, f. 289 *b*

PURGATORY, scenes in
19,587
Eg. 943, ff. 62, etc.
11,866, f. 120
15,677, f. 200
‡15,711, f. 145
17,012, f. 158 *b*
‡18,193, f. 86 *b*
24,153, f. 195 *b*
Eg. 2125, f. 13 *b*
17 B xliii, f. 149 *b* (Tundale's)
17 B xliii, f. 132 *b*

PURSE, or money-bag
10 D viii, f. 315 *b*
15,274, f. 91 *b*
23,144, f. 6
10 E iv, f. 73

PURSE, (*continued.*)
19 B xiii, f. 6 *b*
19 C i, f. 32 *b*
19 D i, f. 115
Slo. 3983, ff. 20,25
‡10,341, f. 8
15,685, f. 34 *b*
Nero E ii, f. 8 *b*
Eg. 2022, f. 5 *b*
Harl. 4336, f. 1 *b*
Harl. 4375, ff. 1, 123, 135 *b*
Harl. 4385, f. 94
Harl. 4411, f. 90
‡Harl. 4425, f. 9
Harl. 4431, f. 120
Lans. 1179, f. 259 *b*
14 E iv, f. 10
16 F v, f. 1 (hanging)
17 C xxxviii, f. 12
17 E vi, f. 81
20 A xix, f. 1

PUTTING-THE-WEIGHT, a game
10 E iv, f. 96

PYGMALION, story of
19 B xiii, f. 138 *b*
Harl. 4425, ff. 177 *b*, 178 *b*
20 A xvii, ff. 168 *b*-171

PYRAMUS AND THISBE, story of
16 G v, f. 15
20 C v, f. 22

PYRE, of the Phœnix
12 C xix, f. 49 *b*
Funeral
Kings 24, f. 101 *b*
See CREMATION.

PYRRHUS, King
Harl. 1766, f. 148 *b*
Scenes in life of
22,318, f. 144 *b*
Combat of, with Penthesilea
15,268, f. 123

PYRRHUS, (*continued.*)
With Polyxena
Harl. 1766, ff. 87 *b*, etc.
Death of
22,318, f. 166

Q

QUEEN
‡6 E ix, f. 20 *b*
‡10,341, ff. 31 *b*, 113 *b*
16 G v, f. 6
17 E iv
20 C v
Enthroned
15,685, f. 6 *b*
In combat
15,268, f. 123
With princes
Harl. 4385, f. 59 *b*
With court ladies
Harl. 4431, f. 2
20 B xx, f. 7
See COURTIERS.
With ladies viewing tournament
Harl. 326, f. 113
See TOURNAMENTS.

QUENTIN, Saint
28,784 A, f. 139 *b*
Eg. 1070, f. 105 *b*

QUERN
Cleop. C xi, f. 10 *b*
10 E iv, f. 144

QUESNE (Jehan du), his works of illumination at Lille, at the end of the 15th century
16 G viii
17 F i, vi, vii, etc.

QUINTUS CURTIUS, works of
See LIST OF MANUSCRIPTS.

QUIRINUS, Saint
15,456, f. 2

R

RABANUS MAURUS, Saint
‡Harl. 3045, f. 33 *b*

RABBI
25,886, f. 18

RABBIT warren
10 E iv, ff. 40, 41
19 B xv, f. 2 *b*
27,699, ff. 16, etc.
Netting rabbits
10 E iv, f. 53

RADEGUNDA, Saint
24,686, f. 3
Eg. 1070, f. 98

RAINBOW
Claud. B iv, f. 16 *b*
Eg. 943, ff. 129, etc.
See RESURRECTION.

RAKE
Jul. A vi, f. 4

RAM
Slo. 3983, f. 3 *b*

RAPHAEL, Archangel
Harl. 2804, f. 119 *b*
Harl. 4381, f. 226 *b*
‡15 D iii, f. 220 *b*

RAZOR
15 E vi, f. 5

READING, scenes of
Slo. 1977, f. 48 (lectern)
Burn. 275
Eg. 2020, f. 1 (library)
19 A xx, f. 2 (roll)
10,341, f. 31 *b* (desk)
15,300, f. 1 (book)
Harl. 1717, f. 61 *b* (lectern)
Harl. 3999, f. 1 (two persons, shaded by angel)

READING, (*continued.*)
Harl. 4431, f. 109 (party of ladies)
16 F viii
16 G v, f. 57 (party)
16 C v, f. 99 (lady)
17 E iv, f. 261 (lady)
19 B x, f. 2 (prince)
20 B ix, f. 1
See FURNITURE :—Desks.

REAPING, scenes of
Tib. B v, f. 5 *b*
1 E ix, f. 62 *b*
‡19,720, f. 54 *b*
See SEASONS.

REAPING-HOOK.
See SICKLE.

REASON personified
19 B xiii, f. 16
Harl. 4425, f. 57
16 F iv, ff. 3, 38 *b*

RED SEA, the
Tib. B v, f. 84 *b*
Passage of
30,337
19,962, f. 41 *b*
See BIBLES.

REEFS in sails
Jul. A v, f. 4 *b*

REES-AP-MEREDITH, death of
Nero D ii, f. 185 *b*

REMIGIUS, Saint, Bishop
Harl. 2897, f. 406
19 B xvii, f. 276
Eg. 1070, f. 103 *b*

RENÉ, King of Provence, pictures by
‡Eg. 1070, ff. 5, 53, 110, 139
Supposed portrait of
Eg. 1070, f. 139

RESURRECTION, General, and Last Judgment.—

These two subjects generally form one picture, and are mostly of late date, and of one almost invariable type. In the upper part of the picture Our Lord sits upon a rainbow, displaying His wounded hands, feet, and side, and sometimes holding a "sharp two-edged sword" in His mouth. On either side stand or kneel the Blessed Virgin and Saint John Baptist, while angels, some blowing trumpets, are frequently disposed around. The lower half shows a flat green plain, dotted with little naked figures, who are pushing up their tombstones and coming out of their graves, while in many cases troops of DEVILS come from the flaming mouth of HELL, loaded with souls, or dragging them along in fiery chains. In some cases Heaven, Hell, Purgatory, Paradise, and Earth are all included, but the more usual form of picture simply shows Heaven and Earth.

Claud. B iv, f. 2
Nero C iv, f. 31
17,868, f. 30 *b*
21,926, f. 25
28,784 B, 16 *b*
23,145, f. 250 *b*
Harl. 4996, f. 39 (O. T. types)
2 B iii, f. 112
‡19 C i, f. 124 *b*
‡15,265
15,267, f. 88 *b*
‡15,456, f. 2
15,525, f. 106
15,677, f. 32
17,280, f. 44
17,466, f. 153 *b*
17,467, f. 103 *b*
‡17,943, f. 106
18,192, f. 89 *b*
18,213, f. 52
18,852, f. 293 *b*
19,416, f. 87 *b*
20,729, ff. 24 *b*, 142 *b*
20,859, f. 19 *b*
22,720, f. 70 *b*
24,153, f. 192 *b*
‡25,693, f. 52
‡25,887, f. 282 *b*
27,697, f. 155 *b*
29,433, f. 115 *b*
27,948, f. 110 *b*
29,887, f. 116
Ar. 203, f. 35
Ar. 302, f. 56 *b*
Ar. 318, f. 89 *b*
Ar. 341, f. 88
‡Eg. 940, f. 34 *b*
Harl. 1211, f. 58 *b*
Harl. 1251, f. 109
Harl. 1662, f. 69 *b*
Harl. 2884, f. 152 *b*
‡Harl. 2915, f. 43 *b*
Harl. 2933, f. 99
Harl. 2943, f. 112 *b*
Harl. 2947, f. 51
Harl. 2952, f. 61 (gris.)
Harl. 2966, f. 53 *b*
Harl. 2971, f. 163
Harl. 2972, f. 134 (with symbols of Evangelists)
Harl. 2982, f. 59 *b*
Harl. 2989, f. 73
Harl. 3000, f. 99 *b*
‡Harl. 3999, f. 21
Harl. 5762, f. 170
Kings 7, f. 69 *b*
2 A viii, f. 69 *b*
2 A xviii, f. 66
19 A xxii, f. 26
Slo. 2471, f. 109 *b*
Slo. 2565, f. 85 *b*
Slo. 2633, f. 94 *b*
Slo. 2683, f. 71 *b*
Slo. 2692, f. 98 *b* (gris.)

RHEIMS, city of
Eg. 1069, f. 100 *b*
Synod or Council of
18 E ii, f. 365

RHETORIC personified
11,866, f. 9 *b*
Diagrams of
Harl. 2637, ff. 11, 12

RHINE, river and scenery
‡16 G viii, f. 147 *b*

RICHARD I., King of England
20 A ii, f. 8
‡Jul. E iv, f. 3 *b*
Coronation of
Nero D ii, f. 119
In prison
Vit. A xiii, f. 4
Death of
Vit. A xiii, f. 4

RICHARD II., King of England
‡Jul. E iv, art. 6, ff. 1 *b*, 6 *b*, etc.
14 D vi, f. 303
14 E iv, f. 10
Life of
‡Harl. 1319
‡Harl. 4379
‡Harl. 4380
14 D vi
Coronation procession
15 E iv, f. 245 *b*
Marriage with Isabel of France
18 E ii, f. 269 *b*
Abdication
‡Harl. 4380, f. 184 *b*
Funeral of
Harl. 4380, f. 197 *b*

RICHARD, son of Henry I. drowned
Claud. D ii, f. 42 *b*
20 A ii, f. 6 *b*

RIDERS, a company of
‡Harl. 3448
Harl. 4389
10 E iv, f. 26 *b*
19 C i, f. 203
19 D i
20 A v
20 D ii
12,228
20,698, f. 51 *b*
30,864
Burn. 257
Nero D ix
Nero E ii
‡Harl. 200
Harl. 4376, f. 90
Harl. 4380
Harl. 4431, ff. 82, 83, 146, etc.
16 F i, f. 227 *b* (with standards)
17 E v, f. 112
18 G ii, f. 148
20 B xx
20 C i
20 C ix, f. 166 (royal party, at head of army, met by nobles at city gate)
20 D xi
Slo. 2433, f. 121 *b*

Single figure of a rider
Tib. B v, f. 80 *b*
Calig. A viii, f. 121
Ar. 484, f. 190 *b*
Vitel. D i, f. 25
13 B viii, f. 29
14 E ii, ff. 193, 294
Harl. 1717, f. 112
14 E v, f. 24 *b* (with wife and child)

Lady rider
20,698, f. 63
14 E v, f. 24 *b*
16 G v, f. 22 *b*
20 C v, f. 31 *b*

See BATTLE SCENES.

Ries (Jehan du), illuminations by, in 1482, at Bruges
‡15 E ii, iii

Rings
Tib. C vi, f. 10 *b*

Wedding
6 E vi, f. 104
22,279, f. 13

Gem
10 E iv, f. 29

Emperor giving a, to princess
20 C i, f. 292

River, personification of the Po
23,970

Rizzoleti (Battista de'), Vicar of the Scuola del Corpo di Christo, at St. John the Almoner's, Venice, portrait of
15,817, f. 1 *b*

Roads of Britain, diagram of the
‡Nero A iv, f. 92 *b*

Roasting a child
Lans. 1179, f. 91 *b*

Robbers stripping victim
10 E iv, f. 9
19 C i, f. 32 *b*

Robert, King of Naples, portrait of
‡6 E ix, f. 10 *b*

Roche, Saint
15,281, f. 210 *b*
18,854, f. 146 *b*
Eg. 2125, f. 209 *b*

Rochester, busts of the bishops of
‡Nero D ii, ff. 118, etc.

Rocks. *See* Landscapes.

Rod, or implement of castigation
Burn. 275, f. 94

Rome, history of
12,029
‡22,318
Harl. 4374-5
15 D vi
19 E v

View of
‡Aug. A v, ff. 67 *b*, 380 *b* (fanciful)
13 A iii, f. 21 *b*

Streets of
17 F ii, f. 172 *b*

Romuleon, or, the History of the Romans, illustrated
19 E v

Romulus and Remus, story of
25,884, f. 166

Suckling the wolf
Lans. 1178, f. 19
15 D vi, f. 7
19 E v, f. 32

Romulus, Saint, martyrdom
11,870, f. 67

Rondinelli (Francisco de') Warden of the Scuola del Corpo di Christo, at St. John the Almoner's, Venice, portrait of
15,817, f. 1 *b*

Rosamund, Queen, death of
Harl. 1766, f. 222

ROSARY
6 E vi, ff. 60 *b*, 518 *b*
6 E vii, ff. 117 *b*, 120
17 D vi, f. 90 *b*
Harl. 4866, f. 88
Of the Passion
15,525, ff. 16, 27, 38, 49

ROSE, white and red, united
14 E ii
14 E vi
18 E iii, iv, and many others
En soleil
‡18 G ii, f. 200
Rose gardens
Eg. 2022
‡Harl. 4425, f. 39
Roman de la Rose
19 B xiii
20 A xviii
‡Eg. 2022
‡Harl. 4425

ROUEN, view of
Jul. E iv, ff. 219, 219 *b*, etc.

ROUNDERS, game at
10 E iv, f. 94 *b*

ROUS (John) life of
Richard Beauchamp, with fine drawings
‡Jul. E iv, art. 6

RUBICON, fording the
20 C i, f. 117

RUFFYN, a knight
Harl. 1766, f. 208 *b*

RUFINA, Saint, martyrdom
Harl. 2897, f. 333

RUILES, Saint, (writing the names of Saint Denis and his companions on his tomb)
Eg. 745, f. 57 *b*

RUSTIC
Cleop. C xi, f. 2 *b*
See SEASONS.

RUTH gleaning
1 E ix, f. 62 *b*
See BIBLES.

S

SABATIUS, Saint, martyrdom
11,870, f. 141

SACKING a city
‡Harl. 4376, f. 356 *b*
20 B xx, f. 97

SACK, putting man in a
Harl. 4374, f. 1

SACRAMENTS
See ECCLESIASTICAL CEREMONIES.

SACRIFICE, heathen
17,742, f. 117
Burn. 257, ff. 33 *b*, 359, etc.
Kings 24, f. 88
13 B viii, f. 28 *b*
Harl. 621, f. 3 *b*
17 E v, f. 139
Burn. 169, f. 75 *b*
Burn. 3, f. 90 *b* (priest slaying lamb)

SACRILEGE, forms of
20,787, f. 101 *b*

SADDLES
Harl. 603, f. 23
11,695, f. 168
Harl. Roll Y 6
24,686, f. 18
‡17,333, ff. 6, 32
18,633

SADDLES, (*continued.*)
22,493
15 D ii, f. 127
17 E vii, ff. 17, 111
17,399
29,704, f. 23
Harl. 2846, f. 36 *b*
19 B xv, f. 10
See HORSES.

SADNESS personified
19 B xiii, f. 7
20 A xvii, f. 4 *b*
Harl. 4425, f. 10
Eg. 2022, f. 7

SAILS, embroidered
20 C v, f. 86

SAINTS
29,902, f. 7
18,197, f. *a*
Eg. 2019, f. 232
Eg. 943, ff. 129, to end
20,916
Lans. 1179
17 C xxviii

SAINTS, ALL
Nero C iv, ff. 34-37
21,973, f. 98 *b*
Harl. 2891, f. 297
6 E ix, f. 8
19 B xvii, f. 302 *b*
4836, ff. 11, 193
11,865, f. 6
15,815, f. 62
16,997, f. 137
17,012, f. 65
17,280, f. 85 *b*
17,280, f. 367 *b*
‡18,851, f. 477 *b*
19,897, ff. 261 *b*, 266
22,590, ff. 28, 255
‡24,153, f. 190 *b*
25,887, f. 289 *b*
27,697, ff. 197, 155 *b*
28,785, f. 177
29,433, f. 218

SAINTS, (*continued.*)
‡30,014, f. 140 *b*
Eg. 940, f. 2 *b*
Eg. 1070, ff. 73 *b*, 105 *b*
Eg. 2019, f. 234 *b*
Harl. 2985, f. 59 *q*
Harl. 3000, f. 59
Harl. 5370, f. 171
‡Harl. 7026, f. 23
Kings 9, f. 90 *b*
2 B xiii, f. 34
2 B xv, f. 55 *b*
Slo. 2321, f. 148 *b*
Slo. 2565, f. 48
Slo. 2571, f. 42 *b*
Slo. 2605, f. 102 *b*
Slo. 2633, f. 54

SAINTS, emblems of
‡Harl. 2332

SALAMANDER
Harl. 3244, f. 63
Harl. 273, f. 74

SALATHIEL, dream of
1 E ix, f. 120

SALOME
Ar. 157, f. 7

SAMSON, history of
Harl. 1766, ff. 83, etc.
Killing the lion
Cleop. C xi, f. 14
‡17,864, f. *a*
Harl. 4381, f. 112
Slaying Philistines
17,864, f. 6
Carrying gates of Gaza
Harl. 2803, f.
10 E iv, 32, 32 *b*
19 D ii, f. 1
‡24,189, f. 16 *b*
With Delilah
Harl. 4381, f. 113
10 E iv, f. 34
Harl. 4425, f. 83 *b*
14 E v, f. 54 *b*

SAMUEL
Harl. 1766, f. 91 *b*
Offering of, in the temple
Nero C iv, f. 8
Offering sacrifice
17 E vii, f. 121 *b*
Anointing Saul
Burn. 3, f. 227
Harl. 5102, f. 24
Harl. 4381, f. 120 (in cope)
Anointing David
Tib. C vi, f. 9 *b*
1 D x, f. 32
27,591, f. 42

SANCTUARY, fleeing to
18 D vii, f. 155

SANNIUS (Caius)
Harl. 4329, f. 130

SANTAREM, in Portugal, view of the city
‡12,531, viii

SARACENS
16 G vi, f. 440

SARAH, wife of Abraham
‡24,678, f. 10
15,268, f. 24 *b*

SARDANAPALUS, scenes from history of
Harl. 1766, f. 116
Burning of
Harl. 4375, f. 179

SATAN appearing before God
‡Eg. 2019, ff. 157 *b*, 166 *b*
Chained
Tit. D xxvii, f. 75 *b*
See DEVIL.

SATURN
‡22,329
Harl. 3567, f. 166
Harl. 4431, f. 102 *b*
Devouring his children
11,866, f. 1 *b*
Slo. 2452, f. 3 *b*

SATURNALIA of Macrobius
Harl. 2715

SATURNINUS, Saint
25,697, f. 254
29,735, f. 114

SATYR
11,283, f. 6
Harl. 3244, f. 41 *b*
Harl. 4751, f. 11 *b*
12 C xix, f. 15 *b*
See GROTESQUES. SAVAGES.

SATYRIC heads
‡29,301, ff. 33, 43

SAUL
Faust. B vii, f. 47 *b*
Harl. 1766, ff. 91 *b*, 92 *b*, 93 *b*
Anointing of
Burn. 3, f. 227
Harl. 5102, f. 24
Harl. 4381, f. 120
Coronation of
‡15 D iii, f. 115
With the witch of Endor
Harl. 4381, f. 128
Death of
Burn. 3, f. 257
1 E ix, f. 72
Slayer of, before David
Harl. 4381, f. 129 *b*

SAW
Harl. 4382, f. 40 *b*
15 D iii, f. 340 *b*
With balance weight, for timber
10 E iv, f. 99 *b*

SAVAGES and wild men
6 E ix, ff. 11 *b*, 12
15 E vi, ff. 17, etc.
10 E iv, ff. 280, etc.
19 D i, f. 31
12,531, f. 1
Harl. 4379, 4380
16 G v, f. 53 *b*
20 B xx, ff. 40*b*, 51, 58, 60
20 C v, f. 71 *b*
Sleeping surrounded by angels
10 E iv, f. 277 *b*
Tale of
10 E iv, ff. 117. etc.
With long ears
10 E iv, f. 165
Burn. 257, f. 18 *b*
Tale of wild woman cared for by beasts, lion on her grave, etc.
10 E iv, f. 288 *b*

SCÆVOLA (Mutius)
Putting his hand in fire
Harl 1766, f. 100 *b*
18 E v, f. 141

SCAFFOLD
Harl. 4979, f. 35
14 E iii, f. 9 *b*
18,851, f. 124
For house building
19,720, f. 18
On barrels
Aug. A v, f. 431
Military
16 G vi, f. 278 *b*

SCALES, or balance
Harl. 603
Harl. 4972, f. 11
17,333, f. 6 *b*
18,633
28,162, f. 4 *b*
15 D ii, f. 128
19 B xv, f. 10
See ZODIAC.

SCEPTRE
Tib. C vi, f. 10 (with dove)
13 A i
17,333, f. 13 *b*
28,681, f. 190 *b*
‡Tib. B viii
19 B xv, f. 13
10,341, f. 8
Harl. 2950, f. 74

SCHOLASTICA, Saint
15,813, ff. 12, 225 *b*
15,815, f. 33 *b*

SCHOOL, scenes of
Burn. 275, ff. 94, 176 *b*, etc.
Burn. 257, f. 6 *b*
‡Harl. 621, f. 71
17 E iii, ff. 36, 93 *b*, 209
19 C vii, f. 1
20 B xx, f. 10 *b*
Apes at a
20 D iv, f. 1

SCIENCES personified
Harl. 4431, ff. 101 *b*, 194 *b*, 198 *b*, 220, etc.
20 B xx, f. 3
Harl. 334
17 E iii

SCIENTIFIC instruments
Aug. A v, f. 25 *b*

SCISSORS, or shears
16 G v, f. 91 *b*
See ECCLESIASTICAL CEREMONIES :—Tonsure.

SCORPION
Harl. 4751, f. 65

SCOURGE
Eg. 943, ff. 32, 33

SCRIBE, notary, or writer of a book, charter, or roll
13 B viii, f. 22

SCRIBE, (*continued.*)
15,274, ff. 1, 161 *b*
23,929, f. 1
24,642, f. 139 *b*
Harl. 4381, f. 2
Harl. 4979, ff. 40 *b*, etc.
20 A v, ff. 24, 32 *b* (roll)
11,696, f. 8
15,269, f. 2
24,189, f. 4
22,497, f. 3 *b* (book)
Aug. vi, ff. 11, 213 *b* (scroll)
Harl. 2681, f. 1
Harl. 4375, f. 120
Harl. 4379, f. 142 *b*
Lans. 1179, f. 34 *b*
Lans. 1179, f. 65 *b* (scroll)
14 E iii, f. 6 *b*
14 E iii, f. 140 (roll)
15 E vi, f. 5
16 F i, f. 9
17 E iii, f. 145 (roll)
17 E iii, f. 209 (book)
17 F i, f. 14
20 A xvii, f. 35 *b*
Harl. 4380, f. 11 (charter)

Taking notes of conversation
Vitel. A xiii, f. 5 *b*
Harl. 4375, f. 43

Royal
Harl. 4380
20 C ix, f. 298 *b*

Of the papal court
23,923

Lady writing
Harl. 4431, f. 3
20 C v, f. 32 *b*

SCROPE (Richard), Bishop of Lichfield
Jul. E iv, art. 6, f. 1 *b*

SCYTHE
Jul. A vi, f. 6
Tib. B v, f. 6 *b*
Harl. 603, f. 21
Harl. 4940, f. 49 *b*
‡11,355, f. 329
14 E vi, f. 193
16 G v, f. 55

SEA
18,851

Between France and England
Harl. 4330, f. 43

Fight at
‡10 E iv, f. 19
‡Harl. 326, f. 29 *b*
6797
‡Cleop. D ii, f. 1
‡Jul. E iv, f. 216 *b*
20 D xi, f. 166
17 F ii, f. 196 *b*

Night attack at the shore
Harl. 6205, f. 21 *b*

Naval engines
Harl. 3281

SEALED charter, king granting a
83 C xiii

SEASONS, emblematic representations of.—From the earliest times of illuminated Manuscripts to the latest, it has been the custom to adorn the pages of the calendars prefixed to so many liturgical books with devices or pictures representing the occupations or amusements suitable to each month of the year. In early drawings of the Saxon period (*e.g.*, in Jul. A vi) we find actual pictures of the occupations; but by the thirteenth century these had changed into plain circles, containing one, or at most two figures, with a minimum of accompanying scenery; and these again developed into

pictures, till in some cases in books of the fifteenth and sixteenth centuries, we have instances of exquisite miniatures, combining beautiful effects of gardens, landscapes, trees, and buildings, and sometimes crowds of figures. As may be supposed, the occupations suitable to the months of the year vary in different countries. Thus in England, the harvest, as at the present day, takes place in August, while in France and Flanders it is placed under July; and other agricultural events vary in a corresponding degree. There is also a certain amount of variety in different books of the same nationality respecting the time of sowing and ploughing, some taking the wheat season and some that of Lent corn, and placing those operations respectively in Autumn and early Spring. In January or February, there is generally a picture representing feasting or sitting over a warm fire. In March, pruning the vines is represented; and the usual April device is gathering flowers. In the "Merry month of May," we find pictures of dancing, love-making, hawking, or turning sheep and cattle out to grass. In June, hay-making or sheep-shearing; and sometimes field sports and tourneys are the order of the day. In July, the English books represent sometimes hay-making, and sometimes what appears to be hoeing wheat; and in French and Flemish Manuscripts reaping is shown. In August, English Manuscripts give the harvest, and foreign ones represent the threshing of wheat. In September, almost all books represent the gathering and treading out of grapes; and in October, sowing or ploughing. November appears to have been the time for driving swine to the woods, and knocking down acorns for them, while in December the same swine, according to the theory of Wamba the Witless (in *Ivanhoe*), cease to be Saxon, and assume their Norman name and state of pork. In some cases scenes of hunting are substituted for, or added to, the above autumnal scenes, and occasionally, but very rarely, the December amusement is skating or sleighing. Many of these scenes are represented in minute detail, and afford excellent examples of manners and customs, and dress.

Jul. A vi, ff. 3-8 *b*
Tib. B v
Nero C iv, ff. 40 *b*-46 *b*
Lans. 381, ff. 2-7
Lans. 383, ff. 3-8 *b*
17,868, ff. 1-10
19,899, ff. 1-6 *b*
21,114, ff. 1-6 *b*
‡24,678, ff. 1-6 *b*
‡24,683, ff. 2-7 *b*
‡28,784 A, ff. 6, 12-25
Ar. 157, ff. 13-18 *b*

Tit. D xv, ff. 1-6 *b*
Harl. 2844, ff. 4 *b*-9 *b*
1 D x, ff. 9-14 *b*
2 A iii, ff. 2-7 *b*
2 B iii, ff. 2-7 *b*
16,975, ff. 2-7 *b*
24,681, ff. 3 *b*-13 *b*
Cleop. B xiv, ff. 1-12
Harl. 2449
Harl. 2979, ff. 8-19
Harl. 4940, ff. 48, etc.
19 C i, f. 53 *b* (four)

SEASONS, (*continued.*)

19 C i, ff. 54 *b*, etc.
4836, ff. 1-12
11,865, ff. 1-6 *b*
11,866, ff. 1-12 *b*
‡15,677, ff. 1-12
‡17,012, ff. 1-12
18,192, ff. 3-14
‡18,850, ff. 1-12
‡18,851, ff. 1-7
‡18,852
18,854, ff. 1-12
20,859, ff. 1-12
21,926, ff. 3-8
22,720, ff. 6-11 *b*
‡24,098, ff. 18 *b*-26 *b*
‡25,695, ff. 1-12
25,697, ff. 1-6 *b*
25,710, ff. 1-6 *b*
27,591, ff. 1 *b*-12 *b*
‡28,785, ff. 2-13
29,433, ff. 1-12
30,059, ff. 1-12
Eg. 1070
‡Eg. 1147, ff. 1-11 *b*

SEASONS, (*continued.*)

‡Eg. 2019, ff. 1-12
‡Eg. 2076, ff. 1, 10
Harl. 1892, ff. 25, 30 *b*
‡Harl. 2332
Harl. 2863, ff. 2-13
Harl. 2915, ff. 2-7 *b*
Harl. 2917, ff. 2-12
Harl. 2924, ff. 3 *b*-14 *b*
Harl. 2934, ff. 3-14 *b*
Harl. 2935, ff. 1-12
Harl. 2936, ff. 1-12 *b*
Harl. 2955, ff. 2-13
Harl. 2980, ff. 2-13
Harl. 2985, ff. 1-12
Harl. 3000, ff. 2-13
Harl. 5049, ff. 2-7 *b*
‡Harl. 5763, ff. 2-15 *b*
Kings 6, ff. 1-12
Kings 9, ff. 2 *b*-13 *b*
17 A xvi
Slo. 961, ff. 1-12
Slo. 2471, ff. 1-12
Slo. 2605, ff. 2-4 *b*

SEBASTIAN, Saint.—There is a large list of pictures of this Saint. He is represented symbolically as a young man bound nearly naked to a tree, with arrows sticking into various parts of his body in a manner suggestive of the extremest discomfort. Indeed there is no martyr, however terrible may have been the manner of his death, who presents so very painful an appearance as Saint Sebastian, so that it is wonderful that his pictures should have been so popular. His martyrdom only differs from his symbolic pictures by the introduction of the archers, who usually appear to have insured a correct aim by the adoption of a ridiculously short range.

28,784 A, f. 138
23,145, f. 34 *b*
19 B xvii, f. 48
4836, f. 182
11,865, f. 87 *b*
11,866, f. 168 *b*
11,867, f. 151 *b*
‡15,281, f. 212 *b*
15,677, f. 152 *b*
17,026, f. 73
17,280, f. 348 *b*
18,851, f. 322 *b*
18,854, f. 143
19,416, f. 124
19,962, f. 165
20,694, f. 139 *b*
20,916, f. 29
22,590, f. 241 *b*
25,697, f. 264
27,697, f. 95
28,785, f. 169 *b*
29,735, f. 116 *b*

SEBASTIAN, (*continued.*)
Tib. B iii, f. 142 (carrying arrows and clothed)
Eg. 1068, f. 86
Eg. 1070, f. 85
Eg. 1147, f. 215 (in armour)
Kings 7, f. 94 *b*
‡Harl. 2916, f. 1 *b*
Harl. 2919, f. 142
Harl. 2935, f. 109 *b*
Harl. 2936, f. 107
Harl. 5370, f. 156
Slo. 2418, f. 134
Slo. 2605, f. 101 *b*
Slo. 2916, f. 120 *b*

See also the beautiful "Portolano of Fernaõ Vaz Dourado," in the *Map* department, f. 2. This is one of the very rare Portuguese illuminations, sixteenth century.

Martyrdom
20 D vi, f. 76 *b*
‡19 D ii, f. 1
14,803, f. 103
15,702, f. 231 *b*
17,353, f. 135
20,859, f. 84
24,153, f. 102 *b*
Eg. 859, f. 21
‡Eg. 2019, f. 211
Eg. 2125, f. 203 *b*
Harl. 2929, f. 130
Harl. 2948, f. 170
Harl. 2962, f. 36 *b*
Harl. 5049, f. 61 *b*
Slo. 2468, f. 180
Slo. 2605, f. 101 *b*

SELEUCUS, death of
Harl. 1766, f. 153 *b*

SENECA, figure of
15,685, f. 42 *b*
Lans. 1179, f. 34 *b*
Writing his letters
15,434

SENECA, (*continued.*)
Meeting of, with Plato
Harl. 4375, f. 144
In bath
Harl. 4425, f. 59 *b*
Death of, with his wife
16 G v, f. 110
Illustrations to works of
‡15,434
20 A xii

SENNEN, Saint
Harl. 2897, f. 347 *b*

SEPULCHRE, Holy
Jul. E iv, f. 209
See JERUSALEM.

SERPENT. *See* SNAKE.

SERRA, a winged creature
Slo. 278, f. 51

SERTORIUS, portrait of
‡22,318, f. 90 *b* (with stag)
Death of
‡22,318, f. 105 *b*

SERVANTS
Harl. 4380, f. 189 *b*

SEVEN Ages of Man
Ar. 83, f. 127 *b*
15 E ii, f. 140

SEVEN Brothers, the
17,006, f. 165
18,851, f. 404 *b*

SEVEN Deadly Sins personified
22,557, ff. 1-11
‡28,162, ff. 4-10

SEVEN Sleepers, the
Nero D ii, f. 36 *b*
Vit. A xiii, f. 2

SEVEN Virtues personified
‡28,162, ff. 4-10

SEVERIAN, Saint, martyrdom
11,870, f. 77

SEVERINUS, Saint
11,866, f. 175

SEYSSEL (Claude de), Bishop of Marseilles
Harl. 4939, f. 7
19 C vi, ff. 9 *b*, 17

SFORZA, emblematic badge of a member of the family of
15,814, f. 7

SHAVING
20 A v, f. 2 *b*
Cutting off a beard
Nero E ii, f. 67

SHEARS
Harl. Roll y 6

SHEAVES
16 E viii, f. 41 *b*

SHEBA, Queen of, before Solomon
17,280, f. 198

SHECHEM, destruction of
Harl. 4381, f. 31

SHED, or HUT
‡Aug. A v, f. 363
Wattled
Harl. 3216, f. 107 *b*

SHEEP
Harl. 603, f. 69 *b*
20,787, f. 112 *b*
Fold
12 C xix, f. 19
Slo. 3544, f. 13
Eg. 2045, f. 89
Shearing
20,787, f. 106 *b*
Aug. A v, f. 372
Tending
Tib. B v, f. 5
See SHEPHERD.

SHELLS
Harl. 3244, f. 67 *b*
‡28,841
Crabs
Harl. 3244, f. 67

SHEPHERD
Harl. 2702, f. 2
Lans. 1178, f. 19
Art of the
Kings 24, f. 37
With dog
Harl. 3244, f. 45
With a sling
17 F i, f. 169 *b*
Shepherdess
11,865, f. 32 *b*
14,803, f. 39 *b*
16,997, f. 63
19,738, f. 59 (gris.)
20,694, ff. 45 *b*, 51
25,710, f. 28 *b*
Harl. 2974, f. 60
Harl. 2989, f. 55
Harl. 4431, f. 223
Slo. 2732 B, f. 38 *b*
Slo. 2916, f. 49 *b*

SHIPPING.—It is interesting to trace, by means of the references quoted below, the gradual development of naval architecture shown in our national Manuscripts, from the simple coracle or skiff to the ponderous war-ship of the sixteenth

century. Perhaps the two most comprehensive works which may be best consulted at the same time as this Dictionary are the *Glossaire Nautique* and the *Archéologie Navale*, by A. Jal, and the "History of Merchant Shipping," by W. S. Lindsay. These works contain a variety of illustrations which will enable the student of Manuscript pictures to determine the technical names which may best be applied to the great variety of forms of ships and boats here indicated.

Boats
Harl. 603, f. 13 *b*
Ar. 484, f. 169 (building)
Harl. 3244, f. 62
‡Harl. 4751, f. 69
Harl. 4972, f. 1
‡Lans 782, f. 19
13 B viii, f. 29
‡16 E viii, ff. 8 *b*, 39 *b*
Slo. 278, f. 47 (paddlers)
‡15,268, f. 136 *b*
17,341, ff. 20, 20 *b*, 27, 105, 144 *b*, 169 *b*
18,633, f. 14
‡19,587, ff. 61, 63
23,929, f. 5
‡27,376 (with rowers)
Vitel. E ii, f. 1 *b*
Eg. 943
Eg. 1500, f. 51 *b* (with soldiers)
Harl. 3571
Harl. 3978, f. 70
Harl. 4389, f. 19 *b*
Harl. 4903, f. 16
14 E ii, f. 217
19 D i, ff. 58, 136, 187 *b*, 213
Slo. 3544, ff. 28 *b*, 42 *b*, 43
18,852, f. 5 *b*
24,098, f. 22 *b*
24,945, f. 244 *b* (built in separable compartments)
27,697, f. 13
28,962, f. 67 *b*
Burn. 169, f. 66 (upset)
‡Burn. 257, ff. 148 *b*, 152 *b*, 155, 155 *b*, etc.
Harl. 1251, f. 43
Harl. 4380, f. 43
‡Harl. 4431, f. 127
Harl. 7353
Lans. 1179, ff. 32, etc.
14 D iv, f. 39
14 E iii, ff. 9, etc.
14 E v, f. 318 *b*
15 E i, ff. 402, etc.
‡16 G i, f. 1
‡16 G viii, f. 147 *b* (boat-house)
16 G viii, ff. 311, 317
17 C xxxviii, f. 51
17 F ii, ff. 196 *b*, 263, 300 *b*
‡19 C ix, f. 8
20 C ii, f. 73 *b*
20 C ix, f. 277 *b*

Ships
Harl. 603, ff. 27 *b*, 51 *b*, 54 *b*
Harl. Roll y 6
14 C vii
Slo. 278, f. 51
12,029
12,228
15,268, f. 105 *b*
15,477
‡17,333, ff. 1-11, 21 *b*, 37 *b*
‡27,695, f. 5
‡Claud. D ii, f. 42 *b*
‡Cleop. D ii, f. 1
Jul. A v, f. 4 *b*
Nero A iv, f. 67 *b*, 69, 77, 81, 87, 88 *b*, 90, 93, 94, 94 *b*
Harl. 1526
Harl. 3448, f. 44
Harl. 4389, ff. 6 *b*, 15 *b*, 17, etc.
Harl. 4940, f. 27
Harl. 4979, etc.
‡10 E iv, f. 19
10 E iv, ff. 121 *b*, 122, 123 *b*

SHIPPING, (*continued.*)
16 G vii, ff. 70, 82, etc.
19 B xv, ff. 12, 14 *b*
19 D i, f. 37 *b*
20 A ii, f. 6 *b*
20 A v, f. 18
16 G vi
20 C vii
20 D vi, ff. 22, 161 *b*
‡Slo. 3983, ff. 6 *b*, 7, etc.
6797, f. 1
15,269, ff. 182 *b*, etc.
15,677, f. 33 *b*
18,850, ff. 15 *b*, 40
20,698, f. 247
21,909, f. 148
22,318
‡24,189
25,884
25,885, f. 143
Burn. 169, f. 57 *b*
Burn. 198
‡Burn. 257, ff. 450 *b*, 476 *b*, 488 *b*
Aug. vi, f. 245
‡Dom. A xvii, f. 121
‡Jul. E vi, f. 205
Nero E ii
Tib. A vii, ff. 81, 81 *b*
Vesp. B ii, f. 4 *b*
Eg. 912, ff. 301 *b*, 343, etc.
‡Eg. 1065, ff. 116 *b*, 146
‡Harl. 326, f. 29 *b*
‡Harl. 1319
Harl. 2989, f. 55
Harl. 4374, f. 88
Harl. 4375, f. 159
Harl. 4376, f. 150
Harl. 4380
Harl. 4411, ff. 48, 60 *b*, 93 *b*
‡Harl. 4425, ff. 86, etc.
Harl. 4431
‡Harl. 6205
Kings 24
1 E ix, f. 232 *b*
14 D vi
‡14 E iv
‡15 D iv
‡15 E iv, ff. 24 *b*, 35
‡15 E vi, ff. 9, 207, etc.

SHIPPING, (*continued.*)
16 G i, f. 1
16 G v, f. 13
‡16 G viii, ff. 35, 133, 164 *b*, 277, etc.
18 E v
‡19 C vi, ff. 64 *b*, 107, etc.
19 E vi, ff. 388 *b*, 403, etc.
‡20 B xx, ff. 20, 22, etc.
20 C i, f. 191 *b*
20 C v
20 D xi, ff. 166, 185
20 E vi, ff. 15 *b*, etc.

The "Argo"
‡Tib. B v, f. 40 *b*
‡Ar. 339, f. 83

Galley
28,962, f. 67 *b*

Roll of Henry VIIIth's galliasses, A.D. 1546
22,047

"A carrykke"
‡Jul. E iv, f. 218 *b*

Crowsnests
14 E iv, f. 49 *b*

Building
‡15,268, f. 105 *b*
Hårl. 3281

Model of
14 E iv, f. 265 *b*

Beset by devils
19 C i, f. 32 *b*

Embarking in
20,698, f. 47 *b*
18 E ii, f. 70 *b*

Wreck
20 C iv, f. 160
Harl. 326, f. 40

SHIRT, a
17 F i, f. 185

SHOOTING, crossbow
19 C viii, f. 41

Shop
Tib. A vii, ff. 93, 95 *b*

Shovels
‡17 F ii, ff. 108 *b*, 117 *b*

Shrine, or ark, drawn on car by oxen
19,587, f. 77

Shrouded corpses
Tib. A vii, f. 40

Sibyl, the
11,866, f. 19
18,851, f. 8 *b*
Kings 24, f. 148 *b*

Prophesying to Augustus the coming of Christ
22,279, f. 15

Sickle
Jul. A vi, f. 6 *b*
11,695, f. 168
15 D ii, f. 166 *b*

Sieges, scenes of
Harl. 603, f. 25
15,268, f. 101 *b*
27,695, f. 5
Vitel. E ii, f. 22
‡10 E iv, ff. 18 *b*, 202, 207
20 B i, f. 25 *b*
15,269, ff. 324 *b*, etc.
Jul. E iv, f. 219
Nero E ii, f. 246
Harl. 4375, ff. 49 *b*, 55, 96
Harl. 4379, ff. 83 *b*, etc.
14 E iv, ff. 23, etc.
15 E vi, ff. 19, 207
16 F i, f. 41
18 E v
‡20 B xx, f. 22
20 C iv, f. 119
‡20 C ix
20 E iii, f. 223 (spoilt picture)
Slo. 2433 B, f. 113

Siferwas, (John) monk of Sherborne, portrait of
Harl. 7026, f. 4 *b*

Sigismond I., King of Poland, portraits of
‡15,281, ff. 59 (receiving the sacrament from the hands of Jesus Christ); 65 *b*

Sigismund, Emperor of Germany
Jul. E iv, f. 217

Silver-leaf, use of
17,466, ff. 126, 136 *b*

Simon, Saint, Apostle
Harl. 2897, f. 426
19 B xvii, f. 297
4836, f. 10 *b*
11,865, f. 5 *b*
11,866, f. 164
15,815, f. 61 *b*
18,192, f. 210
18,851, f. 476
29,433, f. 199 *b*
2 B xiii, f. 23

With Saint Jude
Eg. 1070, f. 105

Martyrdom
20 D vi, f. 43

Simon Magus
Lans. 1179, f. 50

Opposed by Saints Peter and Paul
20 D vi, f. 1

Simon Stylites, Saint, on pillar
20 D vi, f. 230

Simony, practice of, illustrated
10 D viii, f. 82 *b*
‡15,274, ff. 91, 91 *b*
24,642, f. 80 *b*
20,787, f. 96 *b*

SIMPLICIUS, Saint
18,851, f. 418

SIREN
11,283, f. 20 *b*
‡Harl. 4751, f. 47 *b*
Pulling man out of boat
Slo. 278, f. 47
With fish
Harl. 3244, f. 55
Slo. 3544, f. 28 *b*
See GROTESQUES, etc.

SISERA, death of
Harl. 1766, f. 40 *b*

SIXTUS, Saint, Pope
Eg. 859, f. 24
Before the emperor
20 D vi, f. 91

SKELETON, riding on dog, with coffin-lid for a shield
‡Harl. 4379, f. 125 *b*
Shrouded
Tib. A vii, f. 103

SKETCHES, various, by an Italian artist
‡Harl. 3461

SKIPPER, nautical
14 E iv, f. 49 *b*

SKITTLES, game of
22,494, f. 42

SLEEPING, man
19 B xiii, f. 29
20 A xvii, f. 32 *b*
10 E iv, ff. 168 *b*, 177 (woman)
See FURNITURE :—Bedsteads.

SLEIGH, or SLEDGE
10 E iv, f. 94
Sleighing
‡18,852, f. 2
24,098, f. 30

SLING, for bird-catching
11,283, f. 19 *b*

SMELTING operations
Aug. A v, f. 363

SMITH
‡Harl. 603, f. 6 *b*
Lans. B iv, f. 10
15,685, f. 23

SNAIL, in border
15,269
Attack upon, with a sling
10 E iv, f. 45
In combat with a gryllus
83 C 13
Attacking a stag
10 E iv, f. 107 *b*

SNAKE
‡Vitel. C iii
‡Harl. 603, f. 33
‡Harl 5294
Slo. 1975
‡Harl. 4751
‡12 C xix
‡Burn. 97
Aug. A v, f. 354 *b*
16 E viii
Harl. 1766, f. 11
Passing through a column
11,283, f. 28
Harl. 4751, f. 64
People bitten by snakes
Burn. 257, ff. 353, 356 *b*
At a woman's breast
30,337
14 E v, f. 340
Snake charmer
12 C xix, ff. 65 *b*, 67
See ADAM. ANIMALS, etc.

SOCRATES, figure of
Aug. A v, f. 59 *b*

SODOM AND GOMORRAH, destruction of the cities of
‡15,268, f. 26 *b*
See LOT.

SOLDIERS
16 F i, f. 41
17 F i
20 C iii
See ARMY. BATTLE-SCENES. SIEGES.

SOLOMON
‡Eg. 1983, f. 2
Faust. B vii, f. 48
17 E vii, f. 285
15,248, f. 137 (writing)
Harl. 2955, f. 136 *b*
1 E ix, ff. 110, 167, 171, 181
Coronation of
Harl. 4381, f. 141 (by mitred and vested bishop)
17 E vii, f. 147 *b* (by two mitred bishops)
19 D ii, f. 155 (by two bishops in mitres)
15,248, f. 82
‡15 D iii, f. 134 *b*
Dream of
17 E vii, f. 280
1 E ix, f. 107
Dedicating the Temple
15 D iii, f. 180
Judgment of
21,926, f. 26
Lans. 420, f. 47 *b*
Harl. 4382, f. 1
17 E vii, f. 265
15,248, f. 148
With Queen of Sheba
Harl. 4382, f. 1
Kings 5, f. 3
‡15 D iii, f. 285
Idolatry of his wives
Harl. 4382, f. 1

SOLOMON, (*continued.*)
Preaching
Harl. 4382, . 12
‡18,851, f. 260
15 D iii, f. 294 *b*
Teaching
Harl. 4382, f. 17
17 E vii, f. 265
‡15 D iii, f. 285
Song of
‡15 D iii, f. 227 *b*

SOMMERS (William), Jester to Henry VIII., portrait, as the Fool in Psalm *Dixit insipiens*
2 A xvi, f. 63 *b*

SOPHIA, Saint (with her daughters, Saints Faith, Hope, and Charity)
11,870, f. 132 *b*

SOOTHSAYER, or DIVINER
25,435

SORCERESS and familiar spirits
‡17 F ii, f. 235 *b*

SORCERY personified
Tib. A vii, ff. 69, 70

SOUL, the, personified as a little child
Harl. 4385, f. 12
‡Aug. vi, f. 35 (as a naked man)
16,998, f. 44
‡29,433, f. 89
20 A v, f. 68 *b*
Carried to Heaven
15,677, f. 200
17,012, f. 158 *b*
18,213, f. 125
27,948, f. 138 *b*
‡Harl 3448, f. 34 *b*
19 C i, ff. 29, 79 *b*
Ar. 203, f. 67

Soul, (*continued.*)
Ar. 318, f. 123 *b*
Ar. 341, f. 126
Harl. 2846, f. 181 *b*
Harl. 2884, f. 321 *b*
Harl. 2887, f. 97 *b*
Harl. 2933, f. 175
Harl. 2966, f. 76 *b*
Harl. 2982, f. 84 *b*
Harl. 2985, f. 128 *b*
Harl. 3000, f. 128 *b*
Harl. 3999, f. 21
2 A viii, f. 101 *b*
2 B xv, f. 114
Slo. 2471, f. 147 *b*
Slo. 2474, f. 115 *b*
Slo. 2565, f. 120 *b*
Slo. 2633, f. 132 *b*
Received by the B. V. Mary into Paradise
Harl. 2930, f. 174 *b*
Weighed in a balance
19,587, f. 61
In purgatory
20,589, f. 87
Taken by angel away from devil
Harl. 5764, f. 69
‡Kings 9, f. 210 *b*
Of dead king taken by an angel
10 E iv, f. 265
Taken by a devil
10 E iv, f. 265 *b*
With dragons
Harl. 1662, f. 145
Carried to hell
Harl. 3448, f. 34 *b*
See Resurrection.

Souls, All
4836, f. 11
11,865, f. 6
22,590, f. 19

Sow on stilts playing harp
‡Harl. 4379, f. 19 *b*

Sower
Harl. 603, f. 21
16 G v, f. 9 *b*
Harl. 4375, f. 72 *b*
See Seasons.

Sozon, Saint, martyrdom
11,870, f. 74

Spade
Jul. A vi, f. 4
‡Harl. 2332
14 E vi, f. 197
Armed
18 D vii, f. 2
With digging implements
20 B xx, f. 81

Spectacles
Harl. 2971, f. 110

Sphinx, the
‡15,268, f. 77 *b*

Spider's web
6 E vi, f. 149 *b*

Spinning
13 B viii, f. 19
10,292, f. 76
28,784 A, f. 28
Harl. 4375, f. 179 (ladies and a king)
14 E iii, f. 3
16 G v, f. 3 *b*
16 G v, f. 24 *b*
20 C v, ff. 5, 34 *b*
Wheel
‡10 E iv, ff. 137, 139, 142, 146, 147, 147 *b*

Spits (with meat)
Tib. C vi, f. 5 *b*

Sponge, use of the
Slo. 1977, ff. 9 *b*, 47 *b*

SPOONS
Tib. C vi, f. 5 *b*

SPORTS and PASTIMES
Bear-hunt
24,686, f. 12 *b*
‡Eg. 1146, f. 11 *b*
Boar-hunt
27,695, f. 6 *b*
10 E iv, f. 45 *b*
18,751, f. 58
24,098, f. 1
27,699
‡Eg. 1146, f. 12 *b*
Bowls
24,098, f. 28 *b*
Coursing
24,686, f. 13 *b*
24,098, f. 29
‡Eg. 1146, f. 7 *b*
Harl. 5763, f. 5 *b*
Cock-throwing
22,494, f. 44
Shepherds' dance
11,865, f. 32 *b*
Morris dancers
24,098, f. 19 *b*
Rustic dancing
17,280, ff. 183 *b*, 190 *b*
Duck shooting
Harl. 2936, f. 1 *b*
Duck-hunt by spaniel
17 F vi, f. 126
Golf
24,098, f. 27
Hawking
Jul. A vi, f. 7 *b*
21,114, f. 3
24,678, f. 3
24,683, f. 4
24,686, f. 14 *b*
Harl. 6563, f. 13
27,695, f. 14 *b*
24,098, f. 24 *b*
25,092, f. 11 *b*

SPORTS, (*continued.*)
Eg. 2019, f. 5
Harl. 2980, f. 5
Slo. 961, f. 5
Stag-hunt
‡Harl. 603, f. 24 *b*
15,268, f. 1 *b*
Claud. D ii, f. 113 (royal)
‡10 E iv, ff. 44, 157 *b*, 159 *b*, 175 *b*; (with figure between the horns) 229; 252 *b*, etc.
20 D iv, f. 225 *b*
Eg. 1146, ff. 5 *b*, 8 *b*
Harl. 4431, f. 126
Kings 24, f. 148 *b*
15 E vi, f. 215 *b*
16 G v, f. 44
16 G viii, f. 39
20 D xi, f. 1
Return from stag-hunt
24,098, f. 28 *b*
Lion-hunt
Harl. 603, f. 31 *b*
Wolf-hunting
‡Eg. 1146, f. 3 *b*
See DOG.

SPRING of water from rock
‡Aug. A v, f. 170 *b*

SPRINKLER
12 D ii, f. 21

SPURS
Tib. B viii, f. 46 *b*

SQUARE, or place, of a town
‡19,720, f. 212 *b*

SQUARE, carpenters'
17 E iii, f. 314 *b*
18 D vii, f. 2
20 B xx, f. 3

SQUIRES taking off armour
12,228, f. 125 *b*

SQUIRREL
10,293, f. 1
14 E iii, f. 89
10 E iv, f 158

STAG
Harl. 603, f. 9
19,587, f. 2
27,699, ff. 6, etc.
Aug. vi, f. 11
‡Harl. 3469, ff. 4, 8
Harl. 4431, f. 106
Harl. 4431, f. 128
See SPORTS.

STAINED GLASS
Harl. 4393, f. 2 *b*

STAIRCASE
Nero C iv, f. 17

STALLS
15,685, f. 83
For ladies at a tournament
19 E ii, f. 306
See TOURNAMENT.

STANDARDS, or FLAGS
15,268, f. 136 *b*
Harl. 3571
24,945, ff. 223 *b*, etc.
‡Harl. 2205, f. 37
Lans. 782, f. 21
14 E iii, f. 3
‡16 G ix. f. 7
20 C viii, f. 2 *b*

STANDARDS, (*continued.*)
Standard used at the Battle of Northallerton
Ar. 150, f. 41 *b*

STARS
Harl. 334
Tib. B v, f. 46 *b*
Harl. 4385, f. 12
Harl. 4431, f. 101 *b*

STATIUS, works of, illuminated, and portrait
‡Burn. 257

STATUE
15,268, f. 156
16 G vii, f. 299 *b*
19 D i, ff. 76, 78 *b*, etc.
6797, f. 180, etc.
18,750
24,189, ff. 6, 9 *b* (king)
Burn. 257
‡Burn. 257, f. 27 (drawing bow at a dragon)
Harl. 4374, f. 196
Harl. 4375, f. 77
14 D ii, f. 8
14 E v, f. 349 *b* (emperor)
15 D vi, f. 479 *b*
18 D vii, f. 155 (golden)
18 G ii, f. 95
20 B xx, f. 70 (golden)
20 C v, f. 105

STEELYARD, a
15,685, f. 27 *b*

STEPHEN, Saint, the First Martyr.—The Acts of the Apostles mention that Saint Stephen was one of the first deacons, and he is therefore represented in art as vested in a dalmatic. His symbolical pictures show him holding a stone in his hand or balancing a stone on one side of his head, and the rare instances of his martyrdom represent the scene in accordance with the detailed account given in the Bible.

Cal. A xiv, f. 3 *b*
‡Eg. 1139
21,926, f. 10
28,784 B, f. 2
17,006, f. 138
21,973, f. 17 *b*

STEPHEN, (*continued.*)
19 B xvii, f. 26
4836, ff. 12 *b*, 181
11,865, ff. 4 *b*, 6 *b*
11,866, f. 168
15,815, f. 10
17,012, f. 62 *b*
17,353, f. 132 *b*
17,525, f. 152 *b*
18,192, f. 213
18,851, ff. 30*b*, 421 *b*
27,697, f. 197
29,735, f. 22
Ar. 318, f. 50
Eg. 1068, f. 84 *b*
Eg. 1070, ff. 87 *b*, 97 *b*
Harl. 1251, f. 46
Harl. 2936, f. 106 *b*
Harl. 2985, f. 57
Harl. 3000, f. 57 *b*
Harl. 5049, f. 60
Kings 7, f. 92 *b*
Kings 9, f. 87
Slo. 2321, f. 135 *b*
Slo. 2565, f. 46
Slo. 2571, f. 40
Slo. 2633, f. 52
Slo. 2916, f. 118 *b*
Martyrdom of
Eg. 1066, f. 10 *b*
Harl. 3978, f. 61 *b*
16,907, f. 20
18,850, f. 126
18,854, f. 141
25,697, f. 33
29,433, f. 202 *b*
30,038, f. 114
Eg. 2019, f. 210
Harl. 2897, f. 351 *b*
Invention of his relics
19 B xvii, f. 193
16,907, f. 167

STEPHEN, Saint, Pope
Harl. 2897, f. 350 *b*

STEPHEN, King of England
‡Jul. E iv, f. 2 *b*

STEPHEN, (*continued.*)
With hawk
‡Claud. D ii, f. 69
20 A ii, f. 7
Vit. B xiii, f. 3 *b*

STILTS, walking on
10 E iv, f. 29 *b*
‡Harl. 4379, f. 19 *b*

STOCKINGS
Tib. C ii

STOCKS, perambulating
14 E v, f. 192
Monk and nun in
10 E iv, ff. 187, 187 *b*
Monks in
10 E iv, f. 223
Devils in
10 E iv, ff. 188 *b*, 191 *b*

STONES, burning, male and female
‡11,283, f. 41
Vitel. D i, f. 13 *b*
Harl. 3244, f. 60
12 C xix, f. 26 *b*

STONES, throwing down
on besiegers
Harl. 4375, f. 96

STORK
6 E vi, f. 128

STRAW bed
Harl. 4374, f. 233 *b*

STRETCHER, dead body on
Harl. 4375, f. 43

SUDVAL, King, hanging
Harl. 1766, f. 220 *b*

SUICIDE, forms of
14 E v
16 G v
Eg. 2022, f. 5 *b*

SULPICIUS, Saint
Eg. 1070, f. 85

SULTAN, a
27,376, f. 149 *b*

SUMMER-HOUSES
19,720, f. 1

SOLAR SYSTEM
Harl. 4940, f. 28
19 C i, f. 36 *b*

SUN, in chariot
‡Tib. B v, f. 47
‡22,329, f. 5 *b*

Eclipse of the
19 C i, ff. 39 *b*, 41 *b* (and moon)
19 C i, f. 32 *b*
22,329
Harl. 334, ff. 84, etc.

Personification of the
Tib. B v, ff. 47, 83
11,866, f. 7 *b*
‡Harl. 603 (and moon)
‡Tit. D xxvii, f. 65 *b* (and moon)
Eg. 943, ff. 129, etc.
24,945, f. 102 *b*
‡18 G ii, f. 200
‡Lans. 1179, f. 71 *b*
Eg. 912, ff. 10, etc. (and moon)
Harl. 7353 (and moon)
‡Harl. 3469 (Splendor solis)

Trees of the sun and moon
15,268, f. 214 *b*
Harl. 4979, f. 61
19 D i, f. 32
20 A v, f. 61

Three suns
Harl. 7353

Epicycles, Ptolomaic
19 C i, f. 49

See CONSTELLATIONS.

SUPPLIANTS
20 B xx, f. 26 *b*
Harl. 4375, f. 118

SURGEON, costume of a
Eg. 1065, f. 9
17 F ii, f. 1

SURGICAL Instruments
Slo. 1975, ff. 91 *b*, etc.
29,301

Operations
Harl. 1585, ff. 8, 9
Slo. 1975, ff. 91 *b*, etc.
‡Slo. 1977
‡29,301

SURRENDER of city
20 C ix, f. 267

SUSANNA
Eg. 859, f. 31

Before the judge
Harl. 4382, f. 113 *b*
‡15 D iii, f. 232

SWATHED child
10 E iv, f. 127 *b* (mother in a bed, suckling)
Slo. 2433, f. 112
18 E v, f. 111

SWALLOWS
‡Harl. 3448, f. 34
‡14,816, f. 41 *b*

Nests of
Harl. 4751, f. 52 *b*

SWAN, white
15 E vi, f. 273

SWIMMING, man
‡Tib. A vii, f. 58

SWINE, pasturing
Tib. B v, f. 7

MARIA
SOSIO
HANNS

Sword, falling on a
20 C iv, f. 239 *b*
Standing upon sword points
10 E iv, f. 58
See Weapons.

Swylinton (William de), portrait of, A.D. 1335
Campbell Charter xi, 19

Sylvester, Saint
17,006, f. 140
15,813, f. 30
25,697, f. 43 *b*
Tib. B iii, f. 142 *b*
Eg. 1070, f. 83

Sylla
Harl. 1766, ff. 35 *b*, 36 *b*
Murders of Romans by orders of
Harl. 4374, f. 161
Death of
‡Aug. A v, f. 214 *b*

Symbols, various
17 A xvi

Synagogue
Dom. A xvii, f. 204 *b*
Personified
22,494, f. 31

T

Tabellion writing a notarial mark on charter
‡6 E vii, f. 514

Tabernacle, building the
19 D ii, f. 68 *b*
Plan of
Harl. 4381, f. 72

Tapestry
11,696, f. 200 *b*
21,247, f. 69
28,962, f. 4 *b*
Harl. 4375, f. 157 *b*
14 D ii, f. 8
14 D v, f. 8
20 B xx
20 C ii, f. 1
Workers of
15,277, f. 15 *b*
‡20,698, f. 90

Tarentum, view of
‡Aug. A v, f. 151

Tarquin
Harl. 1766, f. 101 *b*
Rape of Lucretia, and expulsion of
Harl. 4373, f. 1 *b*
Harl. 4374, f. 211

Tartary, King and courtiers of
19 E vi, f. 441

Teeth, extraction of
‡6 E vi, f. 503 *b*

Temperance personified
15,685, f. 66 *b*

Templars burnt at stake
14 E v, f. 493 *b*

Temple
20 A xvii, f. 170
‡Slo. 3983, ff. 15, 20 *b*
Tit. D iii, f. 7 *b* (plan)
Building of
15,248, f. 92
‡15 D iii, f. 138 *b*
Offerings in
15,248, f. 41

TEMPLE, (*continued.*)
Candlestick(seven-branched) for the Temple of Jerusalem, with oil jars and pipes
‡Tit. D iii, f. 64
Heathen
Harl. 4375, f. 167
Of Bel
‡Tib. B v, f. 84

TEMPTATIONS
19 C i, ff. 32, 32 *b*, 202 *b*, etc.

TENNIS COURT, and game
Harl. 4375, f. 151 *b*

TENT
Harl. 603, ff. 15, 33
Claud. B iv, ff. 18, 24, etc.
‡Lans. 782
10,292-4
12,228
‡15,268, ff. 161 *b*, 189, 217, etc.
15,277
15,477
19,669
Eg. 745
Harl. 4376, f. 271
Harl. 4381, f. 244
Harl. 4903, ff. 46, etc.
Harl. 4979
Kings 5, f. 9
10 E iv, f. 85 *b*
16 G vi
16 G vii, ff. 247, 249, 333, etc.
20 C vii
20 D iv, f. 168 *b*
19 D i
19 D ii, f. 224
17,026, f. 75
18,850, f. 73 *b*
‡24,945, f. 157 *b*
‡Aug. A v, ff. 266, etc.
‡Eg. 1065, f. 100 *b*
Harl. 4374, ff. 183, etc.
Harl. 4375, ff. 11 *b*, 31, 65 *b*
(embroidered)
Harl. 4379

TENT, (*continued.*)
1 E ix, f. 232
‡15 D iii, f. 239
17 F i, ff. 55, 145, etc.
‡18 D ii, ff. 67 *b*, etc.
18 G ii, ff. 95, 128, etc.
‡19 C vi
‡20 C ix, ff. 136 *b*, 262, etc.
20 D xi, ff. 53 *b*, 60, 92 *b*, 216, etc.
2 A xvi, f. 30
Burn. 169, f. 75 *b*
Method of fixing
12,228
Tentpegs
Lans. 782, f. 34 *b*

TETTIX, or GRASSHOPPER
Burn. 97, f. 11

THADDEUS, Saint, Apostle
11,866, f. 167 *b*

THEBES, view of
Harl. 1766, f. 28
Illustrated history
15,268, ff. 75 *b*, etc.
Destruction of
18 G ii

THECLA, Saint, martyrdom
11,870, f. 175 *b*

THEOBALD, Saint
Harl. 2865, f. 107

THEODORA, Saint
11,870, f. 90 *b*

THEODORUS, Saint
18,851, f. 485

THEODOSIUS, vision of
Harl. 1766, ff. 205, 206 *b*

THEOLOGY personified
11,866, f. 12

THESSALY, Battle of
16 G viii, f. 305

THOMAS, Saint, Apostle
23,145, f. 31
19 B xvii, f. 19
4836, f. 12 *b*
11,865, f. 6 *b*
11,866, f. 161 *b*
15,815, f. 29
18,192, f. 208
18,851, f. 304 *b*
25,697, f. 261

THOMAS, (*continued.*)
29,433, f. 198 *b*
29,735, f. 116
Eg. 859, f. 38
Eg. 1070, f. 82

Confessing Jesus Christ
16,907, f. 14
Harl. 2449, f. 222 *b*

THOMAS, Saint, Aquinas
‡18,851, ff. 331 *b*, 343
‡28,962, f. 36
Eg. 1070, f. 88 *b*

THOMAS, Saint, the Archbishop of Canterbury.—This Saint, so great a favourite in England until his disestablishment by Henry VIII., would probably be more frequently found in pictures were it not for the Act which ordered his name to be erased and his pictures defaced, for which reason many of the miniatures which yet remain have been woefully damaged by the loyal subjects of the reforming king. The archbishop is symbolically represented in full vestments, holding a sword and martyr's palm. There are several pictures of his martyrdom (one painted within a very short time of his canonization), and these invariably make a curious historical mistake in representing the martyr as in the act of celebrating Mass, whereas, although at the actual moment of the attack he stood by the altar in the north transept of his cathedral, he had but just begun to take part in the Vespers service. It is also curious that, though the details of his death were so well known, and although an addition to the eastern part of Canterbury Cathedral (still called "Becket's Crown") was built to receive the relic of the upper part of his skull, which was cut off by his murderers, he should so frequently be represented as merely stabbed in the back. Representations of this scene are frequently employed in the seals of the Archbishops of Canterbury down to the end of the fifteenth century. Several monasteries also adopted the tableau of the death of England's greatest religious champion for the principal device on their seals.

28,784 B, f. 11
19 B xvii, f. 36
15,813, f. 28
Eg. 1070, f. 83

Interview with Henry II.
Claud. D ii, ff. 70, 73
20 A ii, f. 7 *b*

Martyrdom of
21,926, f. 12 *b* (defaced)
Harl. 5102, f. 32
30.072, f. 153
Nero D ii, f. 187
‡17,012, f. 28 *b*
18,851, f. 314 *b*
25,697, f. 40

THOMAS, (*continued.*)
Ar. 318, f. 19 *b*
Ar. 341, f. 16
‡Harl. 1251, f. 48
Harl. 2846, f. 33 *b*
Harl. 2900, f. 56 *b*
Harl. 2982, f. 13 *b*
Harl. 2985, f. 29 *b*
Harl. 3000, f. 38 *b*
‡Kings 9, f. 38 *b*
Slo. 2474, f. 22
Slo. 2565, f. 17 *b*
Slo. 2571, f. 16 *b*
Slo. 2633, f. 21 *b*
Translation of
30,072, f. 167 *b*

THRASHING corn
Tib. B v, f. 8 *b*
See SEASONS.

THREE kings' sons, romance of the
‡Harl. 326

THRONE
Vesp. A i, f. 30 *b*
Harl. 2886, f. 56
11,662
Tib. B v, f. 4 *b* (with animal corners)
13 A i
Slo. 1975, f. 91 *b*
Claud. D vi, ff. 2, etc.
8 F viii, f. 163
‡15,268, ff. 64 (with animal terminals); 203
24,642, f. 101 *b* (papal)
Harl. 3746 (papal)
Harl. 4381, ff. 37 *b*, 41, 123 *b*, 141
19 A xx, f. 2
19 B xiii, f. 3 *b*
20 B i, f. 15 (dog's head terminals)
15,677, f. 30 *b*
‡15,685, ff. 4, 6 *b*, 9 *b*, etc.
‡15,816, f. 5

THRONE, (*continued.*)
16,997, ff. 111, 129
17,026, ff. 16, 78
‡18,851, ff. 111 *b*, 112, 437
25,695, ff. 147, 153
25,710, f. 32
27,697, ff. 19, 71 *b*, 77 *b*, 105 *b*, 174 *b*
29,433, f. 83
Dom. A xvii, ff. 12, 49, 149, 176, 204 *b*, 205
Eg. 2045, f. 115 *b*
Harl. 2681, f. 1 (of a judge)
Harl. 2950, f. 74
‡Harl. 4372, 4373
‡Harl. 6205
Lans. 191, f. 1
Lans. 1179, f. 315
1 E ix, f. 164 *b*
16 F v, f. 1 (ducal)
‡16 G iii, f. 18 *b*
18 D vii, f. 2
19 A vi, f. 157
‡19 C vi
‡19 C viii, f. 18 *b*
Slo. 2732 B, f. 51

THUNDERSTORM
18 D ii, f. 83 *b*

THYESTES, banquet of
Slo. 2452, f. 3 *b*

TIBERIUS, portrait of
‡22,318, f. 125
Death of
22,318, f. 134 *b*

TIGER
11,283, f. 2
Burn. 257, f. 230 *b*
Capture of a cub
12 C xix, f. 28
Attacking a
Burn. 169, f. 142 *b*
18 G ii, f. 159
Theban
‡15,268, f. 95

TINTAGEL, castle of
20 A ii, f. 3 *b*

TITUS, Emperor
Harl. 1766, f. 180 *b*

TITYRUS
‡11,355, f. 1

TOBIT
15,281, f. 206 *b* (with angel)
19 D ii, f. 207 *b*
15,248, f. 93 *b*
The man slain in the market-place
17 E vii, f. 198
Relieving poor
18,851, f. 263 *b*
Dream of
1 E ix, f. 126 *b*
Death of
Harl. 4381, f. 226 *b*
‡15 D iii, f. 220 *b*
Coming to Raguel's house
Harl. 2897, f. 252 *b*

TOMB
Tib. C vi, f. 13 *b*
Harl. 603, ff. 28, 73
Harl. 1629, ff. 29 *b*, 70
20 A v, ff. 37, 51 *b*, 83 *b*
17,026, f. 152
‡17,280, f. 280 *b*
24,098, f. 16 *b*
27,697, ff. 71 *b*, 118 *b*, 210
17 C xxxviii
See JESUS CHRIST.

TONGS, fire
Tib. B v, f. 8
Lans. 1179, f. 166

TOOLS, carpenters', etc.
15,268, ff. 7 *b*, 105 *b*
Tib. A vii, f. 65 *b*
Harl. 4375, f. 123

TOOLS, (*continued.*)
Harl. 4431, ff. 194 *b*, 198 *b*, 220, etc.
16 G v, f. 80
20 C 5, f. 104

TOP, whipping
18 E iv, f. 227

TORCH
Harl. 603, f. 56 *b*
15,268, ff. 30 *b*, 81 *b*, etc.
Slo. 2471, f. 52 *b*

TORTURES, cruelties, and punishments
19,587
19,669
Nero D ii, f. 195
Eg. 943
20 C vii
11,696, f. 136 *b*
Aug. A v, f. 99 *b*
Lans. 1179 (saints)
14 E v
16 G v, ff. 107, 109, etc.
‡18 D vii
Man put to torture
Harl. 4375, f. 140
Examination of criminals
Harl. 4375, f. 141
16 G v, f. 109
16 G v, f. 109 (questioner seated beside woman)
14 E v, f. 227
14 E v, f. 507 *b* (females in a cart)
16 G v, f. 101 (bleeding to death)
Crucifixion
Eg. 943, f. 42
Lans. 1179
Mutilation
Harl. 4411, f. 29
Hands cut off
10 E iv, f. 194 *b*, 195

TORTURES, (*continued.*)
Aug. A v, f. 460
14 E v, f. 163 *b*
Cutting off the nose
Aug. A v, f. 460
Tongue cut out
Harl. 4425, f. 111
Slo. 2433, f. 97 *b*
Dragging by rope fastened to horse
10 E iv, f. 213 *b*
Nero E ii, f. 67
Lans. 782, f. 16 *b*
Hanging by the hair
Lans. 1179, f. 192
Torture of rack
Burn. 169, f. 156
16 G v, f. 109
20 C v, f. 141 *b*
Beating
11,696, f. 71
Harl. 4375, f. 45
Harl. 4425, f. 131 *b*
Women beating another with clubs
Harl. 4425, f. 81 *b*
Man beaten with a stick
15,274, f. 205 *b*
Scourging a saint
Lans. 1179, f. 192
Man in spiked tub
11,696, f. 136 *b*
Torture between two boards filled with spikes
Harl. 1766, f. 159 *b*
14 E v, f. 239
Stoning
Lans. 1179 (saints)
Harl. 1766, f. 97 *b*
16 G v, f. 62 (women)
Throwing captive over precipice
14 E v, f. 174
Throwing captives from tower into water
11,696, f. 102 *b*

TORTURES, (*continued.*)
Torture chamber
‡Harl. 4375, f. 70 *b*
See EXECUTIONS.

TOURNAMENT
17,341, ff. 159 *b*, 161
Lans. 782
5474
10,292-4
12,228
Burn. 275, f. 293
Harl. 4389, ff. 23 *b*, 26, etc.
‡10 E iv, ff. 65 *b*, 66
10 E iv, f. 70 (hares)
19 C i, f. 203 *b*
24,098, f. 23 *b*
24,189, f. 15 *b*
25,884, f. 104
‡Burn. 169, f. 84
Jul. E iv, ff. 203, 207 *b*, 211 *b*, 215, etc.
Nero D ix, ff. 31 *b*, etc.
‡Harl. 326, f. 113
Harl. 4375, f. 171 *b*
‡Harl. 4379, f. 23 *b* (between hare and snail, mounted on apes)
Harl. 4431, ff. 118 *b*, 152
14 E iv, f. 293 *b*
‡18 E ii, f. 50 *b*
19 E ii, ff. 130 *b*, 206
See DUELS. KNIGHTS.

TRADES, group of various workers in
18,750, f. 1

TRAINERS of animals
20 D iv, ff. 102 *b*, 237 *b*

TRANSUBSTANTIATION, doctrine of, symbolised by figure of Our Lord descending from sky into a chalice
‡15,817, f. 1 *b*
Chalice, upheld by angels, with figure of Our Lord, with blood streaming from His wounds, rising therefrom
‡17,047, f. 1 *b*

XII page XX

TRAPS, for game
27,699
See BIRD-TRAP.

TRAVELLER
Cleop. C xi, f. 38 *b*

"TRAYLEBASTON," or hired assaulters
Nero D ii, f. 195

TREASURES
Harl. 4376, f. 356 *b*
Harl. 4336, f. 1 *b*
Harl. 4337, f. 2
15 E i, f. 334 (plunder of)
19 E vi, f. 403
Digging, to bury
Harl. 4337, f. 2

TREASURY, robbing a
Nero D ii, f. 192 *b*

TREBIZOND, view of
‡19 C vi, f. 107

TREE
Tib. B v, f. 83
‡Harl. 603
‡Harl. 3244, f. 58 *b*
19,587
10 E iv
19 B xv
20 A xvii, ff. 2, etc. (symmetrical)
27,697, ff. 39, 60
Aug. vi, f. 325 *b*
Harl. 3380
Harl. 4431
14 E vi, f. 99
16 E viii, (interlaced and symmetrical)

TREE, (*continued.*)
Felling
Aug. A v, f. 51 *b*
Nero E ii, f. 356
Digging at trees
14 E vi, f. 25
Producing precious stones
Tib. B v, f. 86
Armour hanging on a
Burn. 257, f. 297
Or trunk of genealogy
Tit. A xvii. f. 40
‡12,531
See JESSE.
With diagrams
Burn. 275
Of the sun and moon
15,268, f. 214 *b*
Harl. 4979, f. 61
19 D i, f. 32
20 A v, f. 61
Of Virtues and Vices
Ar. 83, ff. 129 *b*, 130 (the Fall and Annunciation symbolised by contrasting the Tree of Knowledge and the Lily)
Ar. 44, f. 29 (emblematic trees bearing virtues and vices for fruit)
1 B x, ff. 5 *b*, 7

TRENCH-DIGGING
16 G vi, f. 440 *b*
17 F ii, f. 132 *b*

TRESTLE-BED or operating board
16 G viii, f. 32

TRINITY, the Holy.—A glance at the Church's great definition of faith, the Creed of Saint Athanasius, will convince any one of the extreme difficulty, or rather impossibility, of attempting a pictorial representation of the Holy Trinity. It is, therefore, no wonder that in the early days of the

Church, pictures of this subject were discouraged and even forbidden. But when in after ages other points of a less radical nature had taken the place once occupied by minute dissections of the construction of the Divine Essence, and the older subjects of dispute had lost their absorbing interest by reason of there being nobody willing to argue about them, pictures of the Trinity ceased to be discountenanced, and in the fifteenth century prohibition, if any indeed existed, was so disregarded as to admit of the subject being among the commonest of all. There are various ways of representing it. The most usual is a group in which the First Person holds before Him the crucified Second Person, while the Third, as a Dove, issues from His mouth. This, however, is not so strictly orthodox with regard to the Holy Spirit, *qui ex Patre Filioque procedit*, as another form which shows more distinctly the Double Procession by placing the Father and Son side by side, and showing the Dove with one wing issuing from the mouth of each. In some cases the Three Persons are represented in human form; and a few instances are found of the style which must have been in the mind of the visionary Dr. Crewkhorne, who in Henry VIII's reign saw "the Trinity sitting in a pall or mantle or cope of blew colour, and from the middle upwards they were three bodies, and from the middle downwards were they closed all three into one body." (See Froude's *History of England*, Vol. II., p. 343.) In cases where no other form is noted, the pictures referred to in the following columns should be taken to be of the first style above mentioned.

Tit. D xxvii, f. 75 *b* (two persons seated and B. V. M. holding her Son in her arms, a dove on her head. Below is the mouth of hell with Judas and Arius bound; the devil under the feet of God the Father)

Tib. A iii, f. 1 *b* (three persons seated)

28,784 A, f. 72 *b*

30,045, f. 53 (two persons seated with dove)

Ar. 157, f. 93 (with feet on demons)

‡Burn. 3 (two persons seated, dove between)

Jul. D vii, f. 3 *b*

Harl. 2930, f. 90 *b* (two persons seated with dove)

17,341, f. 160 (two seated, dove)

28,681, f. 3 *b*

‡29,407, f. 195 *b*

Harl. 2449, f. 79

Harl. 2891, f. 183 *b*

Harl. 2897, f. 84 (two seated, dove)

Harl. 4381, f. 4

‡Harl. 4940, f. 13 *b*

19 C i, f. 16

4836, ff. 174 (Father holding crucified son, dove); 177 *b* (holding crucifix, dove)

10,341, f. 113 *b* (very remarkable)

11,865, f. 85 (crucifix and dove)

14,803, f. 100 *b* (two persons seated)

15,077, f. 30 *b* (God the Father holding dead Christ)

15,216 (frontispiece)

15,525, f. 7 (crucifix and dove)

15,702, f. 157 (two persons seated)

TRINITY, (*continued.*)

15,711, f. 1 *b*, (three persons)
15,813, f. 187
16,968, f. 94 (two persons, dove)
‡16,997, f. 111
16,998, f. 26 (crucifix and dove)
17,012, f. 21 *b* (God the Father holding crucifix, which stands on the world)
17,026
17,280, ff. 24 *b* (Son on cross, Father above, blessing, dove in middle); 340
17,337, f. 1 (crucifix and dove)
‡17,353, f. 118 *b*
17,467, f. 196 *b*
17,738, f. 3 *b* (three persons)
18,192, f. 156 *b*
18,851, f. 241 (crucifix and dove)
18,853, f. 19 (two persons seated and dove)
‡18,854, f. 134 *b* (three persons seated)
‡19,897, ff. 148 *b*, 179 *b*
19,962, f. 99 *b* (crucifix and dove)
‡20,729, ff. 12 *b* (Father holding dead Christ); 50 *b*, 70 *b* (one person, with three faces); 127 *b* (two persons seated)
‡20,787, f. 3
22,494, f. 37 (Father holding crucifix, and dove)
22,590, f. 236 (crucified Son and dove)
22,720, f. 53 (three persons seated)
24,153, f. 68 *b*
25,693, f. 53 (with B. V. M., three persons seated)
25,697, ff. 138 (crucifix and dove); 237 (two persons seated)
‡27,697, ff. 174 *b*, 191
‡27,591, f. 157
27,948, f. 64 (seraphim crowning the Father)

TRINITY, (*continued.*)

‡28,785, f. 58 (Father holding dead Son)
28,962, ff. 81 *b* (two persons and dove); 203 (Father with crucifix and dove)
29,253, f. 66 *b* (two persons seated
29,433, ff. 178 (one person with three faces); 192 (Father holding crucifix)
29,704, ff. 15, 18 (crucifix and dove), 35
‡29,735, f. 92
29,903, f. 7 (one person with three faces)
30,014, f. 44 (one person with three faces)
30,059, f. 176 *b*
Ar. 302, f. 136
Ar. 316 (crucifix and dove), f. 48
Ar. 341, f. 14
Tib. B iii, f. 145 (two persons seated)
Eg. 940, f. 2 *b* (surrounded by angels, with Our Lady on a throne at one side, and saints below)
Eg. 1066, f. 83
Eg. 1067, f. 2 (Father holding dead Christ)
Eg. 2125, f. 174 *b* (Father holding crucified Son)
Eg. 1070, ff. 70 *b*, 93 *b*, 112
‡Eg. 2019, ff. 203, 222 (Father holding dead Son, with dove)
Eg. 2045, f. 25
Harl. 318, f. 8 *b* (with Saint George, Saint Margaret, a king and a queen)
Harl. 1251, f. 40 *b*
Harl. 1892, f. 188 *b* (with crucifix)
Harl. 2846, f. 23 *b*
Harl. 2854, f. 84 *b* (Father and Son standing, dove)
‡Harl. 2863, f. 108 *b* (crucifix and dove)

TRINITY, (*continued.*)
Harl. 2865, f. 43 *b*
Harl. 2876, f.83 (two persons seated)
Harl. 2887 (three half-length figures, two of gold, surrounded with rays), ff. 6 *b*, 8 *b*, 27 *b* (heads, hands, and feet only, two persons gold, surrounded by gold rays and angels)
Harl. 2915 (with B. V. M.)
Harl. 2917, f. 171 (two persons seated)
Harl. 2928, f. 18 (three persons)
Harl. 2929, f. 124 *b*
‡Harl. 2958, f. 21 (three persons clothed in black, seated under canopies)
Harl. 2952, f. 32 *b* (gris.)
Harl. 2950, f. 242
Harl. 2969, f. 133 (three persons separate)
Harl. 3000, f. 236 (two persons seated)
Harl. 3999 (Holy Ghost as a winged figure)
Harl. 5764, f. 77 *b*
Kings 7, f. 88 *b*
1 E ix, f. 154 *b* (devil beneath the Son's feet)
1 A viii, f. 7 *b*
2 A xii, f. 341
19 A xxii, f. 1
2 B xiii, f. 21 (crucifix and dove)
2 B xv, ff. 9 *b* (three persons seated, Father and Holy Ghost with gold faces and hands); 10 *b* (three persons standing in rays under one crown); 12 (God the Father, with dove and crucifix); 55 *b* (with B. V. M., three persons seated); 62 (crucifix and dove); 63 *b* (with B. V. M.)
15 D iii (two persons seated)
‡16 G iii, f. 18 *b* (two persons seated and dove)

TRINITY, (*continued.*)
17 E vii, ff. 1, 253 *b* (two persons seated, with dove)
Slo. 2321, f. 101 *b* (two persons seated in glory, holding chalice, dove)
Slo. 2418, f. 129 (two persons seated)
Slo. 2471, f. 9 *b*
Slo. 2571, f. 37 *b*
Slo. 2633, f. 15 *b*
Slo. 2803, f.199 (two persons seated)
"Scutum Dei triangulum," or Diagram illustrating the doctrine of the Trinity
‡Dom. A viii, f. 161
Faust. B vii, f. 43

TROILUS, death of
18 G ii, f. 108 *b*

TROPHIMUS, Saint, martyrdom of
11,870, f. 141

TROPHIES
14,787 (classic armour)
18,000 (in border)
20,916
Harl. 2702, f. 98 *b* (classical)
Harl. 5256 (armour)
Kings 24, f. 210 *b*

TROWEL
12,023, f. 2
Ar. 484, f. 190 *b*
Harl. 4431, f. 292

TROY, city of
15,268, f. 122
15,477, f. 11
Kings 24, f. 73
Battle of
18 D ii, f. 67 *b*
20 A ii, f. 1 *b*
Siege of
‡18 G ii

TROY, (*continued.*)
Destruction of, Trojan horse, etc.
15,477, ff. 49, 50
Brazen horse
18 D ii, ff. 75, 76
Kings 24, f. 73 *b*

TRUCE, or proclamation read to population
Harl. 4379, f. 182 *b*

TRUNKS
25,695, f. 94

TUNDALE, Purgatory of
17 B xliii, f. 149 *b*

TUNIC
Ar. 339, f. 74

TURKS, skirmish between Christians and
20 C ix, f. 277 *b*

TURNUS, death of
Kings 24, f. 227 *b*

TWINS, mother and
10 E iv, f. 119
Carried off by lions
10 E iv, f. 120

TYPES from the Old Testament illustrative of the New Testament
Ar. 246
‡Harl. 3240
‡Kings 5
18,850
See JESUS CHRIST.

U

ULRICH, Saint
15,702, f. 647

UMBRELLA
Harl. 603, f. 15 *b*

UNFINISHED illustrations
Claud B iv
Harl. 5294, ff. 30 *b*, 52 *b*
Ar. 439, f. 84 *b*
20 C vii, ff. 111, etc.
‡20,698 (A.D. 1475)
Nero D vii
Harl. 5763
20 E i-vi

UNICORN
Harl. 603, f. 16
‡16 E viii, f. 25
‡Burn. 275, f. 435 *b*
18,192, f. 17 *b*
‡Burn. 97, f. 18
18 D ii, f. 3 *b*
Legend of
17,738, f. 168 (rhinoceros)
Harl. 3244, f. 38
‡Harl. 4751, f. 6 *b*
12 C xix, f. 9 *b*
12 F xiii, f. 10 *b*
‡Slo. 278, f. 46
28,784 A, f. 67
Harl. 3448, f. 36 *b*
10 E iv, ff. 153, 156 *b*, 176 *b*
20 D iv, f. 168 *b*
Slo. 3544, f. 4
‡14,816, f. 44 *b*

UNIVERSE, the
Harl. 334, ff. 11, 30, 33 *b*
System of the, turned by an angel
19 C i, f. 33 *b*

URBAN, Saint, Pope
15,813, f. 235 *b*
Eg. 1070, f. 109 *b*

URBAN VI., Pope, death of
18 E ii, f. 40 *b*

URIAH going to battle
‡Harl. 5763, f. (pen and ink)

Death of
Eg. 2019, f. 104
Harl. 5763, f. 45 *b* (pen and ink)

URSULA, Saint
17,943, f. 138 *b*
‡18,851, f. 474 *b*

Martyrdom of
‡24,153, f. 120 *b*
Eg. 1070, f. 105 (and 11,000 virgins)
Harl. 5049, f. 115
Slo. 2321, f. 146

UTENSILS.—Under this heading are included references to pictures containing plates, dishes, jugs, drinking vessels, etc. In many cases these are drawn in such a manner that details of shape or decoration can easily be made out, and this applies especially to the later Flemish work, in which may be seen many well-defined instances of grey stoneware and other similar pottery, not unlike the style of jugs and tankards now manufactured at Bruges and elsewhere in Belgium, in imitation of the older Flemish productions.

Lans. 782, ff. 19 *b*, 37
Slo. 1977
10,292-4
‡15,268, f. 24 *b*
‡Slo. 3983

Golden
11,696, f. 230
20,698
14 E iv, f. 265 *b*
20 B xx, f. 24
Eg. 745, f. 25

Drinking vessels
Harl. 4940, f. 27
16 G v
27,695, f. 14
Nero D ix, f. 39
12 D ii, f. 29

Foot bath
Harl. 603, f. 66 *b*

Ewer
24,199, f. 16 *b*

Jugs
Harl. 603, f. 50
28,162, f. 9 *b*
17,012, f. 1
17,026, f. 54 *b*
‡18,852, ff. 40, 189
20,729, f. 131 *b*
25,885, f. 130 *b*
Eg. 1070, f. 139
16 G iii, f. 168 *b*
17 F vi, f. 1

Pail
Harl. 4751, f. 23

Plates
Harl. 603, ff. 50, 51 *b*
16 G iii, f. 168 *b*

Pot
Harl. 4431, f. 292

Dish, or salt-cellar, on wheels
12,228, f. 9

Glass tumbler
14 E vi, f. 294 *b*

Water vessels
24,189, f. 10 *b*
15,685, f. 66 *b*
18 E iv, f. 24 (bouquet)
19 E ii, f. 349 *b*
Harl. 4431, f. 115 *b*

Woman with vessel on head
Harl. 4375, f. 233

UTER, King
20 A ii, f. 3 *b*

V

VALENTINE AND ORSON
10 E iv, ff. 120, etc.

VALENTINIAN, battles of
Aug. A v, f. 388

VALERIAN, Emperor
Harl. 1766, f. 187 *b*

VALERIUS (Marcus), duel of, with a Gaul
‡18 E v, f. 158

VALERIUS MAXIMUS, illustrated
‡Harl. 4372-5
18 E iii, iv

VALTURIUS (Robertus), "De re Militari"
24,945

VANITY personified
Eg. 2022, f. 10

VARRO, "De Re Rustica"
Harl. 2702

VASE
Harl. 2637, f. 39 *b*
Harl. 603, f. 246
Two-handled
Harl. 4389, f. 8 *b*
Chinaware
Eg. 2125, f. 186 *b*
"The pot of Basil"
‡Eg. 2020, f. 50 *b*

VASHTI before Ahasuerus
Harl. 4381, f. 248

VENICE personified, with standard of Saint Martin
21,463

VENICE, (*continued.*)
Views of
Jul. E iv, ff. 208, 211
Doges of
Eg. 1500
25,816, f. 5
18,000
Jul. E iv, ff. 208, 211
20,916
Allegorical pictures relating to Kings 156
Mass in the Church of Saint John the Almoner, at
15,817, f. 1 *b*
Pictures, fifteenth and sixteenth centuries
20,916

VENUS, figure of
11,866, f. 4 *b*
22,329, f. 6 *b*
Harl. 4425, ff. 137 *b*, etc.
Car of, drawn by doves
Harl. 4425, f. 138 *b*
Phases of the planet
Harl. 4940, f. 35

VERONICA, Saint
15,702, f. 191
28,785, f. 178 *b*
Ar. 302, f. 163
‡Eg. 859, f. 13
Eg. 1068, f. 77
Harl. 1766, f. 198
Harl. 2854, f. 98
Harl. 5764, f. 97
Slo. 2418, f. 131
Showing cloth to B. V. M. and Saint John
20,729, f. 99 *b*

VICAR, costume of a
23,923, f. 30

VIGNAY (Jean de), works of
Lans. 1179
14 E i

VILLANY personified
19 B xiii, f. 6
20 A xvii, f. 3
Eg. 2022, f. 5 *b*
‡Harl. 4425, f. 8 *b*

VILLIERS DE L'ISLE-ADAM (Philip), Grand Master of Malta, portrait of
18,143, f. 2

VINCENT, Saint
20 D vi, f. 59
17,006, f. 144
‡30,084, f. 221
19 B xvii, f. 51 *b*
11,865, f. 1
18,192, f. 214 *b*
18,851, ff. 326, 358
19,962, f. 174 *b*
20,694, f. 140 *b*
Eg. 1070, f. 85 *b*

VINES
Tib. B v, f. 86 *b*
18,850, f. 16 *b*
Pruning of
‡Jul. A vi, f. 3 *b*
Harl. 7202, f. 2
Vineyard scenes
17,720, f. 71
24,098, f. 28 *b*

VIPERS
Slo. 278, f. 51
12 C xix, f. 64

VIRGIL, works of
Lans. 834 (illustrated throughout, made in 1642, from the Codex[1] of the third or fourth century in the Vatican, No. 3225)
11,355
‡Kings 24

VIRGIN Saints
Cal. A xiv, f. 36
"All virgins"
17,353, f. 145 *b*
Slo. 2605, f. 102 *b*
See UNICORN, capture of the.

VIRGINIA, tale of
Harl. 4375, f. 45

VIRTUES, etc., characters of the, with labels
Tit. A xvii, ff. 33, 38-40
Personification of
16 F iv, ff. 3, 38 *b*
And Vices
19 C ii
Ar. 83

VISIONS of spirits, etc,
10,341, f. 31 *b*
Burn. 275, f. 180 *b*
12,531, f. viii
Unclean spirits
Lans. 1179, f. 50

VITALIS, Saint, martyrdom of
Harl. 2897, f. 284

VITALIS (Joannes), Brixianus, work by, 1568
Kings 156

VITELLIUS, Emperor
Harl. 1766, f. 175

VORTIGERN, King
Jul. A v, f. 53 *b*
Choice of
20 A ii, f. 2 *b* (the "seneschal")
Burning of, in a castle
20 A ii, f. 3

[1] See "The History, Art, and Palæography of the Utrecht Psalter" (Bagster, 1876), pp. 16-19.

Vows, making of
20,787, f. 60 *b*

Vulcan, Venus and Mars
‡Harl. 4425, f. 122 *b*

W

Waggon
Eg. 943, ff. 80*b*, 117, 118, etc.
Harl. 4381, f. 159
24,945, ff. 189, 189 *b* (military, with scythes on axles)
Burn. 169, f. 36 (war chariot)
Burn. 169, f. 46 *b*
‡Aug. A v, f. 45 *b*
Nero E iii
Harl. 326, f. 90 (military)
1 E ix, f. 87
16 G viii, f. 277
17 F i

Wales, early Welsh drawings
‡Cal. A iii, ff. 103, 163 *b*, 195, 197, etc. (birds, wyverns, human heads, etc.)

Wales, war in
Jul. E iv, f. 203 *b*

Walk, covered
‡Harl. 5763, f. 30 *b* (by side of garden)

Walking-staff
Cleop. C xi, f. 2 *b*
14 E vi, f. 277
‡17 F i, f. 228

Wallets
21,926, ff. 22 *b*, 66 *b*
Cleop. C xi, f. 38 *b*
24,642, f. 80 *b*
20 A xvii, ff. 100, 176 *b*
21,247, f. 69
Ar. 71, f. 9
16 G v, f. 93
17 D vi, f. 37
20 B xx, ff. 3, 85 *b*
Tit. A xvii, f. 43 *b*
Harl. 4375
Harl. 4379, f. 125 *b*
Harl. 4431, f. 129 *b*
Harl. 4431, f. 223

Wallingford (John de), monk of St. Albans, portrait
Jul. D vii, f. 42 *b*

Walls, frescoed
Harl. 4339, f. 2

Walther, Duke
Harl. 1766, f. 252 *b*

Water, history of, and its uses
15 E iii, f. 32
17 E iii, f. 165

Waves
‡Harl. 4431, f. 100 *b*
‡19 E vi, f. 15
See Ark.

WEAPONS.—A very large proportion of the pictures in Manuscripts, whether sacred or secular, include representations of weapons of some sort. These, even when of early date, are often drawn with a considerable amount of care and attention as to details, and would afford a good deal of information respecting the forms of the swords, shields, etc., in use in various countries and at various dates. Of course, a complete list of instances would be too large for the size of our book; we have therefore only referred to a number of the most interesting examples, giving first a heading of general instances, followed by a number of references to special points.

WEAPONS, (*continued.*)
Harl. 2886, ff. 27 *b*, 28
24,199
‡Tit. D xvi
‡Cleop. C viii
13 E vi
Lans. 782
12,228
‡15,277
Burn. 275
Harl. 4940
Harl. 4979
15,268, ff. 101 *b*, etc.
16 G vi
20 C vii
10 E iv
14 E ii, ff. 144, etc.
19 B xiii, f. 103
19 C i, ff. 11 *b*, etc.
20 A ii, ff. 1 *b*, etc.
12,531
17,466, f. 136 *b*
18,000
20,916
24,189
Burn. 169
Burn. 257
Jul. E iv, art. 6
Nero E ii
Nero E iii
Harl. 1319
‡Harl. 6205
Harl. 7353
‡14 D iv, v
14 E iv
16 G ix
17 F v, f. 3
18 E iii, iv
‡19 C vi
20 B xx
20 C iv, v
20 C viii, f. 2 *b*
20 C ix
20 D xi

Battle-axe
Harl. 603, ff. 4, 30 *b*
Harl. 1585, f. 17
Harl. Roll Y 6

WEAPONS, (*continued.*)
‡Slo. 1975, f. 13
17,868, f. 24 *b*
17,333, f. 14 *b*
‡Kings 5, f. 13
27,697, ff. 71 *b*, 83 *b*
Harl. 4375, f. 171 *b*
‡15 D iii, f. 103

Bows and arrows
Harl. 603
11,695, f. 223
Harl. 4972, f. 10 *b*
2 B vi, f. 10
16 E viii, f. 4
15,243, f. 12
17,333, f. 5 *b*
22,493, f. 1 *b*
Burn. 275, f. 293, etc.
‡Cleop. D ii, f. 1
17,026, f. 73
27,697, f. 83 *b*
Tib. A iv, f. 8 *b*
Eg. 1065, f. 192
‡Harl. 4425, f. 18 *b*
16 F i, f. 41
16 F iii, f. 11
19 B xv, f. 9 *b*
19 C vi, f. 152

Crossbow
6 E vi, f. 179 *b*
Harl. 6563, f. 73
20 B i, f. 25 *b*
19,780, f. 280 *b*
Jul. E iv, ff. 219, etc.
Nero E ii, f. 246
Eg. 1146, ff. 7 *b*, 10 *b*
Harl. 4379, ff. 83 *b*, etc.
19 C viii, f. 41 (butts)
20 C viii, f. 2 *b*

Cutlass
17,333, f. 6
12 C iii
15 D iii, f. 103

Dagger
27,695, f. 14

Hand-grenade
Nero E ii, f. 24 *b*

WEAPONS, (*continued.*)
Helmet
Harl. 603, f. 56 *b*
‡16 G viii, f. 116
See KNIGHT.
Mace
Cleop. C xi, f. 16
6 E ix, f. 21 *b*
Club
19 B xiii, f. 29
20 A xvii, ff. 26, 28, etc.
20,787, f. 101 *b*
Spiked club
Aug. A v, f. 442
Eg. 2022, ff. 38, etc.
Harl. 4425, ff. 32, 34, etc.
Matchlocks
Harl. 5256
"Morning Stars"
24,098, f. 4 *b*
Muskets
Burn. 169, f. 127
Pike
22,720, f. 32 *b*
Sword sheaths
15 D ii, f. 193
Scabbard
Vesp. A xix, f. 1 *b*
Scimetar
18 G ii, f. 159
Shield
18,043, f. 64 *b*
24,199
Harl. 603
Cal. A xiv, f. 22
Jul. A vi, f. 4 *b*
Tib. C iv, ff. 9, 16
11,695, f. 194
17,738, f. 179 *b*
17,739, f. 19
Nero C iv, f. 6
Harl. Roll Y 6
Lans. 381, f. 7 *b*
30,045, f. 8 *b*
Ar. 157, f. 62

WEAPONS, (*continued.*)
1 D x, ff. 5-52
15,244, f. 3
17,333, ff. 19 *b*, 22 *b*, 40 *b*
18,633, f. 23 *b*
27,376, f. 150
Ar. 104, f. 344
Harl. 6563
6 E ix, ff. 19 *b*, 20 *b*, 21 *b*
19 B xv, ff. 21 *b*, 23 *b*
17,399
20,916, f. 1
28,962, f. 78
Jul. E iv, f. 219
Slinger, with stones and sling
10,293, f. 1
Spear or lance
24,199
Ar. 155, f. 93
Cal. A xiv, f. 20 *b*
Jul. A vi, ff. 4 *b*-7
Tib. C vi, f. 9
Harl. 603
Harl. 2908, f. 53 *b*
17,739, f. 19
Nero C iv, f. 6
Harl. Roll Y 6
Slo. 1975, f. 21
17,333, f. 14 *b*
15 D iii, f. 103
19 B xv, f. 21 *b*
27,697, f. 83 *b*
See TOURNAMENTS.
Sword
10,546, f. 411 *b*
18,043, f. 64 *b*
24,199
Ar. 155, f. 93
Tib. C vi, ff. 9, 10 *b*
Harl. 603
Harl. Roll Y 6
Slo. 1975, ff. 15, 24, etc.
‡15,219, f. 12
24,678, f. 14
Cal. A vii, f. 9
1 D x, f. 7
17,333

WEAPONS, (*continued.*)
17,687, f. *k*
18,633
22,493
2 A xxii, f. 220
15 D ii, ff. 104, 127 *b*
19 B xv
18,193, f. 41 *b*
18,854, ff. 91, 62
28,962, f. 383 *b*
Burn. 257, f. 376 *b* (queen falling on)
Nero E iii
Harl. 2863, f. 71
12 C iii
14 E iii, ff. 81, 81 *b*
18 E v, f. 137 *b*

WEARMOUTH ABBEY, early drawing of
Jul. A x, f. 63 *b*

WEAVER, with shears, etc.
15,685, f. 24 *b*

WEAVING, ladies
20,698, f. 101
Apparatus, or loom
16 G v, ff. 21 *b*, 45 *b*, 54 *b*, 56
17 E iv, f. 75 *b*
20 C v, ff. 30 *b*, 61 *b*, 72 *b*, 75, etc.

WEIR, or dam
‡Aug. A v, f. 170 *b*

WELL
Nero C iv, f. 17
Harl. 3240, ff. 7, 11 (with windlass and bucket)
10 E iv, f. 161
19,720, f. 1
27,697, f. 49
‡Aug. A v, f. 170 *b* (water reservoirs, or pools)
Aug. A v, f. 99 *b* (man in a chair over)
‡Aug. A v, f. 142 (at crossway)

WELL, (*continued.*)
Harl. 334, f. 53
Harl. 4425, f. 20
15 E vi. f. 4 *b* (windlass)

WENCESLAUS, Saint
18,851, f. 463 *b*

WESTMINSTER ABBEY
14 C vii, f. 130 *b*
Assembly at
Harl. 1319, f. 57

WESTMORELAND, drawing of an upright stone on a hill in
‡13 A iii, f. 84

WHALE
Harl. 3244, ff. 60, 61
Mariners riding on a
Harl. 273, f. 80 *b*
See JONAH.

WHEAT sacks
Harl. 603, f. 21

WHEEL, or MILL, tale of
10 E iv, f. 78
Round a tree
Tib. A vii, f. 58 *b*

WHEEL-BARROW
Aug. A v, f. 416
18 E i, f. 100

WHIP
Harl. 603, f. 72
16 E viii, f. 34

WIDOW
Eg. 1065, f. 9

WILGEFORT, Saint
19,416, f. 145 *b*

WILLIAM, Saint
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17 E vii, f. 372 *b*
19 D ii, f. 399
1 E ix, f. 236
‡15 D iii, f. 403 *b*
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ZODIAC, Signs of.—In addition to devices representing the seasons, emblematic representations of the astronomical sign of the Zodiac traversed by the sun during the first part of the course of each month are generally introduced into the page appropriated to that month. The zodiacal year, during which the sun progresses through the whole circle of signs, begins at the vernal equinox (March 21st), and on that account ARIES the RAM is set against the month of April, so that the sun begins the civil year in the sign of Capricorn, which is attributed to January in these calendars. It should be noted that in this apportioning of signs, the theoretical rather than the actual position of the sun was adopted, for during the two or three centuries preceding the adoption of the Gregorian reformed calendar (that is to say, during the period at which most of these Manuscripts had their origin), the sun entered Aries as early as the 11th or 12th of March, hence occupying the greater part of *that* month in that sign. It is possible, however, that the sign of the first day of the month was taken as, astrologically speaking, *ruling* that month, in which case the error in the Julian calendar would not affect the question. The representations in early books are simple medallions with figures of the constellations which give their name to the twelve divisions of the celestial ecliptic; but in the later books the Zodiac is often made an occasion for the introduction of pictures of great beauty, wherein the Ram, Bull, or Goat are shown capering in the fields; the Fish and Crab swimming or crawling in water; and the

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Harl. 2979, ff. 8 *b*-19 *b*
Harl. 4940, ff. 29, etc.
19 C i, ff. 34, etc.
‡Slo. 3983
4836, ff. 2-12 *b*
11,865, ff. 1-6 *b*
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15,677, ff. 1-12
‡17,012, ff. 1-12
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‡18,851, ff. 1-7
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ERRATA.

PAGE 10, *dele* line 10.
„ 14, *for* Our Lady, *read* St. Margaret.
„ 47, col. 2, line 9, *dele* ARK (of God).
„ 49, col. 2, line 30, *dele* ARMOURERS at work.
„ 62, col. 1, line 31, *for* ECCLESIASTICAL PERSONAGES, *read* ECCLESIASTICAL VESTMENTS:—Mitres.
„ 153, line 2, *for* Kelly, *read* Kells.
„ 161, line 38, *dele* only.
„ 200, col. 2, line 20, *for* Lewellynn, *read* Llewelyn.
„ 212, line 17, *for* a portrait, *read* portraits.
„ 224, col. 2, line 22, *for* patten, *read* paten.
„ 227, *transfer* MOHAMMED preaching, etc., *to* page 205, *under* MAHOMET.
„ 228, col. 2, *transfer sub-headings* Capuchin, Carmelite, *and* Dominican *to* page 128, *under heading of* Friars.
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